

GRAD SHOW GUIDE

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COMPUTER ARTS

DESIGN MATTERS

ISSUE #267

JUNE 2017
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THE UK

INDUSTRY INSIGHT

DEFINE A BRAND USING TYPE

Dalton Maag on why type is at the heart of branding

D&AD
NEW TALENT CONTEST
CREATE OUR COVER
SEE PAGE 67

INSIDE THE MIND OF A VETERAN ILLUSTRATOR

50 GEMS OF ADVICE COLLECTED WHILE WORKING

FOR THE WORLD'S TOP EDITORIAL CLIENTS

THE GUARDIAN • WIRED • THE NEW YORK TIMES • NEW SCIENTIST • ESQUIRE

BY *Daniel Stolle*

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Making the cover

When an illustrator as talented as Daniel Stolle is involved, the problem isn't reaching a great cover solution, it's deciding which of his fantastic ideas to run with.

With the unusual (and fun) advantage of having Daniel both illustrate the cover *and* write the accompanying feature, he was even more involved in the editorial design of the cover than most of our artists, and knew how best to tell the story.

As his single page illustrations for the feature itself progressed, the initial cover concept – a side-portrait of 'the artist' – evolved into a more literal cutaway of the artist's head, complete with a beautiful 'mini-me' artist labouring on the cover *inside* that head (how beautifully meta).

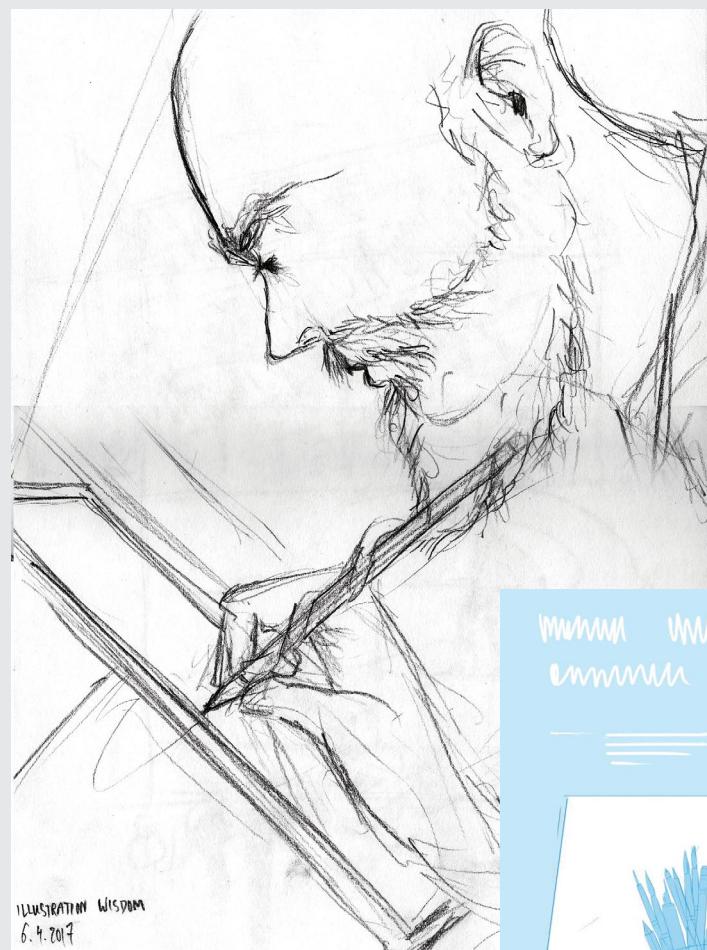
As with many of the best cover solutions, the coverline and cover image both reinforced each other, to create a seamless message.

Finally we threw in some hot pink (ok, a double-hit of Pantone 807C) to make the mini-Stolle (as we affectionately named his tiny alter-ego) really pop out.



DANIEL STOLLE

Daniel's list of clients speaks for itself – see page 36 – and his attention to detail and energy are second to none. He pretty much tore up our initial layout in favour of an execution that brought words and pictures together in seamless editorial design harmony. www.danielstolle.com

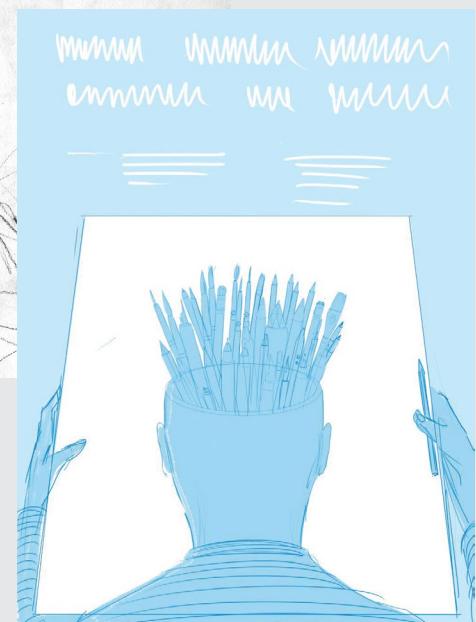


Left: The first idea for the cover proved too difficult to accommodate the coverlines, so was adapted into the feature's opening illustration (p36).

Below: Representing the 50 gems of advice as individual pencils and brushes was a cool idea, but in the end, we asked Daniel to adapt an illustration he'd already done (for his 'Use Paper' tip on page 38), since it left plenty of room for coverlines and gave us a very cute execution.



Above: The head interior worked beautifully for the feature illustration inside the magazine, but a simplified version allowed Daniel to thicken up the lines and give our printers a larger area of fluoro pink to work with.



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COMPUTER ARTS ISSUE #267 JUNE 2017 £6.99 • US\$16.99 PRINTED IN THE UK

INDUSTRY INSIGHT **DEFINE A BRAND USING TYPE** Dalton Maag on why type is at the heart of branding

NEW TALENT CONTEST CREATE OUR COVER WIN £1000

INSIDE THE MIND OF A VETERAN ILLUSTRATOR 50 GEMS OF ADVICE COLLECTED WHILE WORKING FOR THE WORLD'S TOP EDITORIAL CLIENTS

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ISSN 1362-7288

Editor's letter

Graphic design has always been supported by craft disciplines, and creative collaboration with specialists can enhance all kinds of project. This issue, we explore two of those crafts in detail: illustration and typography.

For the former, illustrator Daniel Stolle – who humbly objected to our use of the term “veteran” on the cover – shares an insightful glimpse into his thought processes, and the lessons he’s learned so far (page 36). And for the latter, Dalton Maag’s Bruno Maag reveals how a typeface can define a brand’s personality (page 52).

Crafts for Design is always an interesting category at D&AD, and this year typography and illustration won eight Pencils apiece, with just one going to photography. And that’s not the only D&AD mention you’ll find in this issue: in a month dominated by its three-day festival as well as the awards, we’ve been busy harvesting plenty of insights.

Our event report (page 16) highlights some key themes from the festival, followed by a column by deputy president Steve Vranakis, where he argues that sometimes it takes a malcontent to change the world for the better.

Our advice series with D&AD New Blood continues with a guide to getting more from your final-year show (page 64), tying nicely into our guide to the UK’s grad show season. Our New Blood partnership continues with our annual cover design contest: if you’re a talented student or recent grad (and reading this before 2 June) check out page 67.

We also have highlights from the CA-chaired Judges Insight session at D&AD Festival, which reveals what it takes to win a Pencil in graphic design or packaging.

On the subject of awards: as I write this, we’re into the final straight of our Brand Impact Awards entry period. You have until 9 June to submit your very best branding work: go to www.brandimpactawards.com for details.

See you next issue, and good luck to all BIA entrants!

● NICK CARSON

Editor

nick.carson@futurenet.com

KEEP IN TOUCH WITH...

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FEATURING



STEVE VRANAKIS

Steve is deputy president of D&AD and executive creative director at Google Creative Lab. On page 18, he argues eloquently that designers have the power and insatiability to make things better.

www.stevevrnakis.com



REN RENWICK

Helen ‘Ren’ Renwick is MD of the AOI, and sits on the board of two arts organisations. On page 21, she explains why designers need to take as much interest in money as in creativity.

www.theaoi.com



LETA SOBIERAJSKI AND WADE JEFFREE

Creative and romantic partners Leta and Wade are skilled and experienced in multiple creative disciplines between them. On page 44, they share the joys, trials and tribulations of joining forces.



BRUNO MAAG

A typesetter and type designer from Zurich, Bruno founded independent type foundry Dalton Maag in 1991. On page 52, he reveals how a typeface can help define a brand’s personality.

www.daltonmaag.com



EVE DUHAMEL

Montreal-based visual artist and designer Eve is a co-founder of Vallée Duhamel. On page 82, she and Julien Vallée reveal how they created the surreal title sequence for OFFF 2017.

www.valleeduhamel.com

One thing we're not is two deer...



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MEET THE TEAM



NICK CARSON

EDITOR

Nick lived and breathed D&AD this month, attending both the Festival and the Awards (chairing a judges' insight session in between them), plus setting up our fourth D&AD New Blood cover design contest.



MARK WYNNE

ART EDITOR

Mark enjoyed the layout ideas provided by cover feature illustrator Daniel so much, he spent many hours staring at his screen hoping for Daniel to email another brilliant idea. He, er, didn't...



ROSIE HILDER

OPERATIONS EDITOR

This month, Rosie has enjoyed a trip to Argentina, catching up with old friends and places from her time living there. Everyone in the office hopes that she brings some Latin American weather back.

KEY CONTRIBUTORS

JULIA SAGAR

CONTRIBUTOR-AT-LARGE

This month Julia has been forced to find new and innovative ways to water the hops in her garden. The back of her house might have been ripped off and everything gutted during the renovation project from hell, but the Urban Grinch won't brew itself...

ELLA TAYLOR

FREELANCE OPERATIONS EDITOR

Ella has broken up her work on Computer Arts this month with a trip to Morocco, where she revelled in finding the happiest shade of blue in a town awash with cats. She's campaigning hard for a cat at home.

Production notes

PRINTERS

TEXT AND COVER CMYK, PLUS
PANTONE 807C (INTENSE)
William Gibbons

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Precision Special Gloss FSC 250gsm
P3–74: Ultra Mag Plus Gloss 90gsm
P75–98: Grapholvent 70gsm

TYPEFACES

Trump Gothic West, Akkurat,
Simplo, Kondola and Calluna

With no experience or time to return to university, Theo Witrylak saw his design career dreams slipping away. But after studying 9 months at Shillington, he works at digital agency EPAM.

"Shillington's course worked perfectly for me. The 9 month part-time structure meant I could realistically take on board all the information I was being taught, practice and improve my design skills at home as well as have time to get further design inspiration.

When it came to the job hunt, Shillington was amazing at helping—they put me in contact with loads of potential employers, and I was eventually hired by an agency that attended our Graduate Exhibition."

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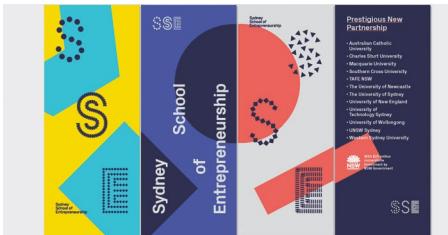
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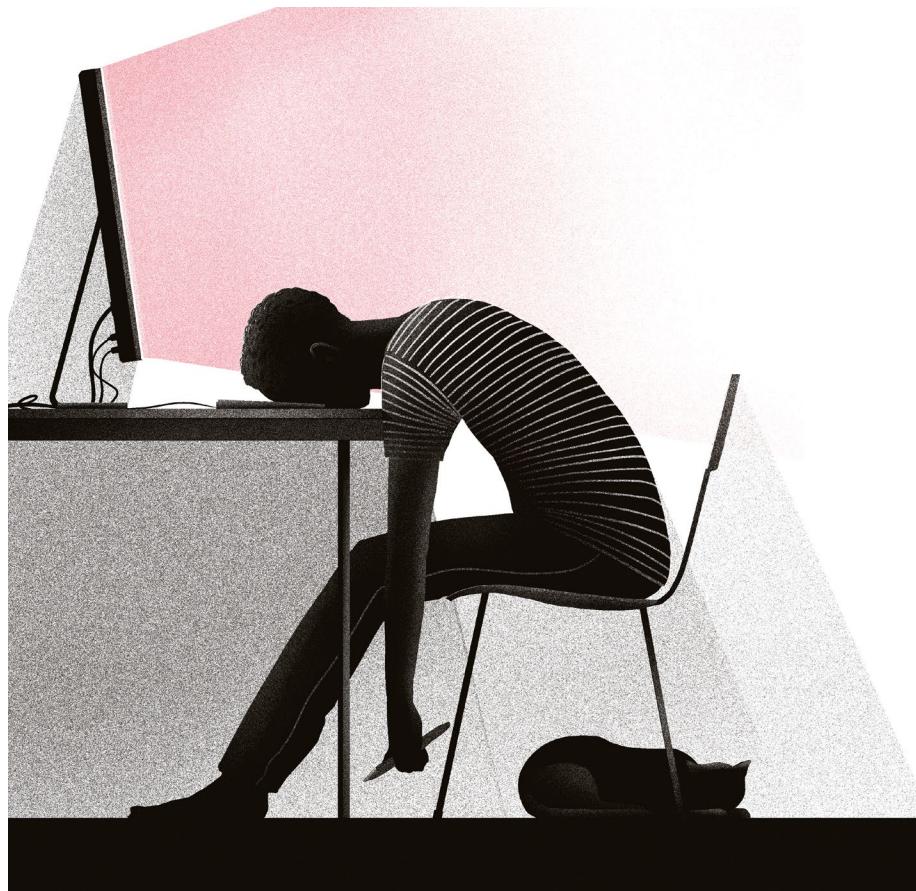
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CULTURE

TRENDS | PEOPLE

EVENTS | INSPIRATION

Each month, our Trends section is curated by experienced creative consultancy FranklinTill www.franklintill.com





TRENDS

ANTHROPOCENE MATERIALS

Humanity has now had such a huge impact on the Earth, we have entered a new geological age. In response, designers are redefining notions of what is natural and what is man-made

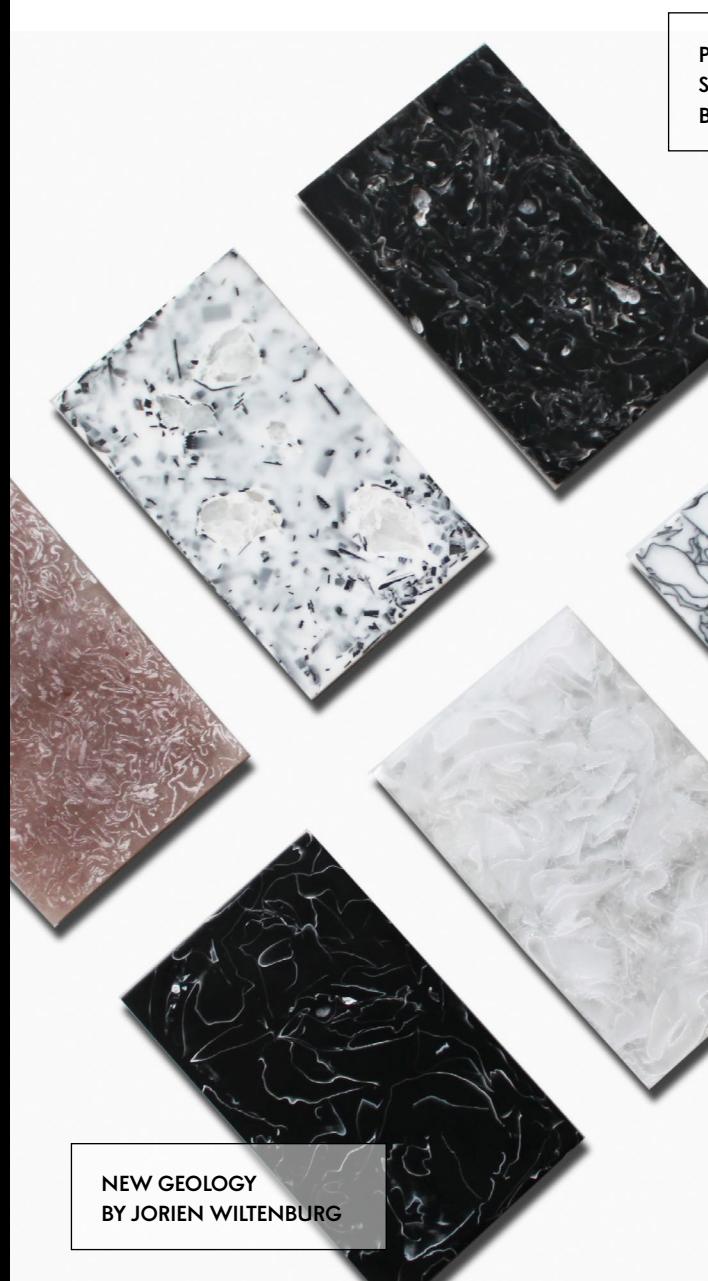
Mankind's relentless burning of fossil fuels, testing of nuclear weapons, burying of plastics and other waste and mining of raw materials has had an irreversible impact on the geological make up of our planet. This new geological age is now referred to as the Anthropocene period. As a result, we are beginning to witness the exploration of waste as a source of raw material, a search for alternative mining processes, and a reevaluation of our current definition of nature.

One waste product currently being explored as a valuable new material is Fordite. Also known as Detroit or motor agate, this material – which resembles beautiful agate stones, formed from crystallised silica – is actually made up of many layers of hardened automotive enamel paint slag from old car factories. Supplies are limited due to the modernisation of car manufacturing, and Fordite has therefore become valuable; it is often recycled to create jewellery.

Since the mid 20th century, approximately six billion tons of plastic have been manufactured. Much plastic ends up in our oceans and landfills, and its longevity can be seen in some unexpected ways. After travelling to Kamilo Beach, a polluted stretch of sand on Hawaii's Big Island, geologist Patricia Corcoran and artist Kelly Jazvac discovered a new material they call Plastiglomerate – a mix of plastic and beach sediment, including sand, wood, coral and basalt rock. Plastiglomerate has the potential to become the fossil of the future, signalling the impact of human pollution and serving as a permanent marker of the Anthropocene era in our planet's geological record.

The work of multidisciplinary designer Jorien Wiltenburg further speculates on the impact of the Anthropocene era. In Cross Section Geology, part of Wiltenburg's New Geology project, Wiltenburg explores our changing planetary landscape through geological cross sections made from beach and city rubbish plus rubble. The objects question and redefine our perception of nature.

Soil Grains – An Observatory of Horizons is an installation by designer Yesenia Thibault-Picazo, comprising four thin sections of soil taken from the French towns of Pompey and Homécourt, two sites with significant industrial history. The piece allows us to observe the impact that humanity has had on the soil, creating a narrative that aims to help us understand our relationship with nature. Another of Thibault-Picazo's works, Biomining or the Earth Harvesters, presents fictional botanical specimens in a short film exploring a future in which extreme soil pollution has left cities uninhabitable. The film focuses on three new botanical species that have adapted to the polluted environment and are able to extract toxic substances from the soil. The project raises questions about the sustainability of the Earth's finite resources, and asks whether recent technologies that use the natural properties of plants to help remove toxic elements from contaminated soil demonstrate a true understanding of environmental responsibility.



PHOTOGRAPHY: Jeff Elstone

FRANKLINTILL STUDIO

Design Futures / Material Futures / Colour Futures

FranklinTill Studio is a forecasting agency and creative consultancy that works with lifestyle brands across the disciplinary spectrum to provide research-based insights that drive creative innovations in materials, colour and design. It creates reports, publications, exhibitions and events with the aim of making its research both accessible and inspiring. It also edits and produces two magazines, published by View Publications, which you can buy from www.viewpoint-magazine.com.

VIEWPOINT DESIGN

Viewpoint delivers visual, editorial and statistical information to brands, designers, agencies and consumer insight teams determined to create lifestyle products, campaigns and environments that anticipate consumer demand. Written by professionals in the branding and design business, each issue explores how a significant trend will impact consumer behaviour and the global design landscape.

VIEWPOINT COLOUR

Launched December 2016, Viewpoint Colour offers visual inspiration, design direction and a global perspective on colour. The inaugural issue provides an in-depth analysis of the personality traits of emerging colour stories, explaining why they are relevant now and how they are currently being applied.

LOSE YOURSELF IN A WORLD OF

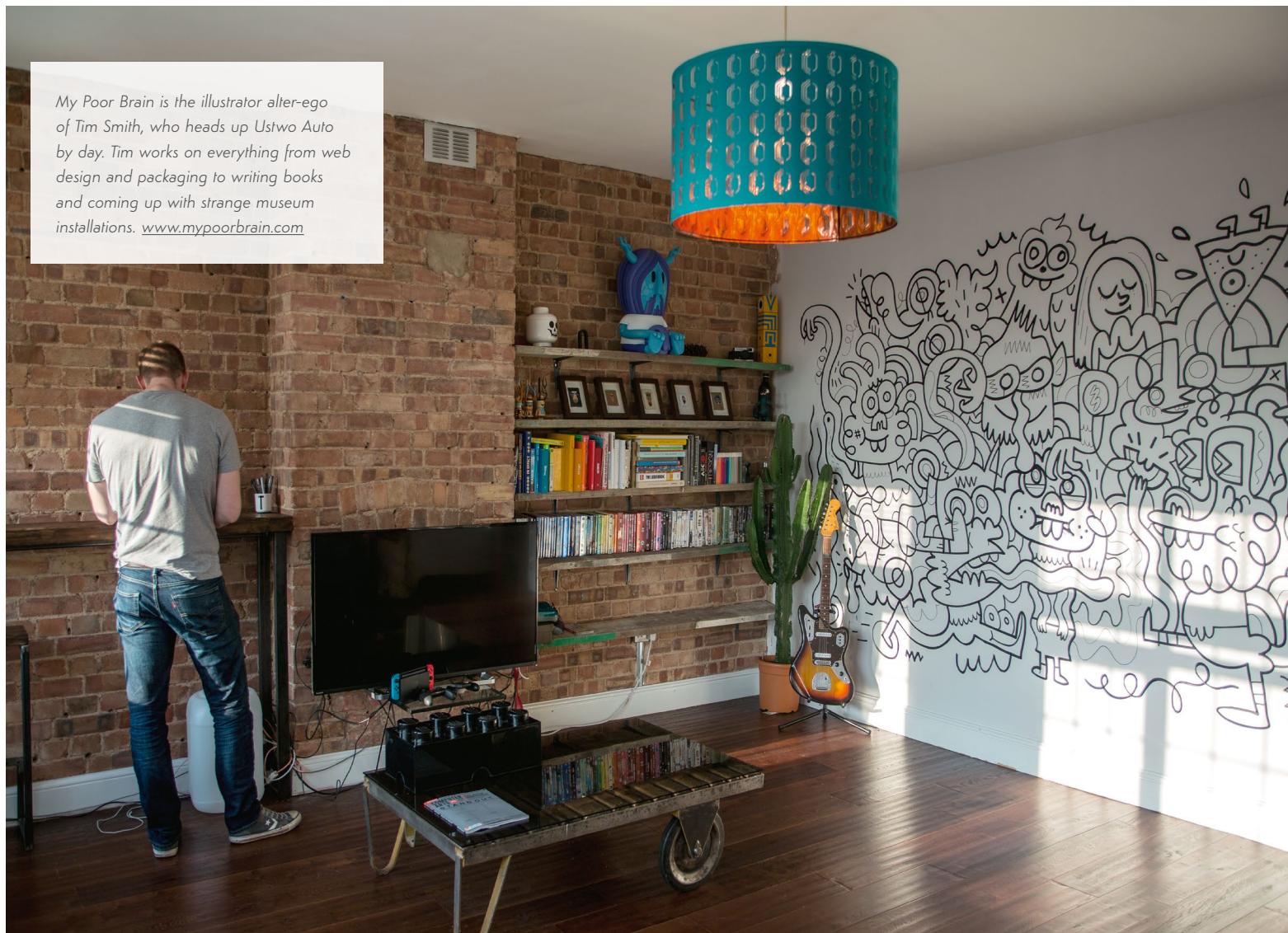
Vinyl

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MY DESIGN SPACE IS...

LIGHT AND ECLECTIC

Tim Smith, aka **My Poor Brain**, shows us around his eclectic studio – a former stationery shop

Housed in an old bank building based in North London, Tim Smith's studio is an eclectic space, which he says is fitting to his design style and the huge range of work he does. The floor-to-ceiling windows bring in lots of light to the exposed brick wall, bringing a loft-like feeling to the studio.

Once the bank sold off some of its space, the part of the building that now houses Smith's studio became a stationers. "I like that tenuous connection to the work I do today," he says.

One wall of Smith's studio is covered in a mural by Jon Burgerman (1), one of Smith's favourite illustrators. "One day he came round to my flat, drew all over my walls, ate my snacks, then left. Even after two years I still find something new in it. Not many people know this is here," he says.

Another one of Smith's favourite artists is Pete Fowler, and a giant vinyl sculpture (2) and five framed cross-stitch pieces by the artist sit on Smith's shelf. "This physical craft is great inspiration for my digital craft," he states.

Also providing inspiration is Smith's guitar (3). "One day I hope to be able to play this," says Smith, adding that the Fender Jazzmaster is one of his favourite pieces of product design. "It's great to look at, even if I can't play it."

Smith also enjoys looking at his Euphorbia eritrea (pictured in 3 also), which he says is actually a succulent, even though it looks to the untrained eye like a cactus. "Clearly these are very trendy in interior design at the moment," he tells us. "I love a touch of nature in my space and these are almost

alien-like, which speaks to my interest in science fiction."

On a shelf sits a Lego skull face (4), which reminds Smith of his childhood spent "repeatedly trying to draw the face on a piece of paper till I got it perfect. One of my first memories of designing."

Helping Smith to follow design trends is his collection of design magazines (5), which he's amassed over the 12 years that he's been designing. "I like to refer to these on occasion to see how times have changed and dig out some old favourites," he says. □



1



2



3



4



5



NEW VENTURES

BORN AGAIN

Bew Knox, creative director of **Born + Raised**, explains why the company changed its name, and his hopes for it post-rebrand

Sheffield-based creative agency We Are has unveiled a fresh rebrand, including a name change to Born + Raised and a fresh emphasis on one of its core strengths – its commitment to challenging thinking. It unveiled the change to clients by mailing out slick self-promo packs. We asked creative director Bew Knox about the changes...

What drove the decision to rebrand from We Are to Born + Raised?

The name We Are was awkward to communicate verbally and also wasn't protectable, but most importantly, we felt we'd moved on. When we first started out we partnered with industry experts in areas like digital, animation and copy, and our name reflected this collaborative approach. We're now 30 people strong and have senior people in these disciplines, heading up their own teams. We specialise in bringing new brands into the world, and elevating existing brands to new levels of engagement and effectiveness. That's where Born + Raised came from.

Is it 'just' a rebrand, or are you also diversifying your offer?

The rebrand is definitely more than just cosmetic. The visual identity and articulation of the Challenging Thinking proposition has given us a platform to move the business up a level. We've got a compelling and authentic story for clients and prospects, and a brand that gives us the ability to engage them in a way we've never had before.

We're proud to be an independent agency and our goals are to stay small and agile, retaining our culture and the things our clients love about us while continuing to build our profile and client base.

How did you approach the creative side?

As an agency owner, working on your own stuff is a nightmare, so myself and Andy (my business partner and MD) briefed the rest of the team to create the visual identity for Born + Raised. I fully expected to see a stylish ampersand in the logo when the project team pitched us the creative, but they questioned that obvious route. Instead, the plus represents what we do best; adding value, bringing strategy and creativity together. The promo pack landed with key clients and industry partners to explain our reasons for rebranding, along with three Moleskine notepads. It was to communicate the rebrand, but also to celebrate the launch and give it a sense of occasion.

Talk us through what Challenging Thinking means in practice...

Challenging Thinking comes from research we conducted through interviews with our clients and with our entire team at the start of the rebrand process. We challenge our clients, and they want to be challenged. Marketers don't necessarily want their agency to agree with everything they say. They're looking for an objective view of their market, and challenging accepted norms can cut through the noise. They know it helps push their brand to interesting places. □



PHOTOGRAPHY: COURTESY OF D&AD

KEY INFO:**Location**

Old Truman Brewery,
Shoreditch, London
www.dandad.org/festival

When

25–27 April 2017

Attendees

Approx 5,000

Key speakers

Dick Powell, Bruce Duckworth, Marina Willer, Stefan Sagmeister, David Shrigley, Mr Bingo, Mark Bonner, Michael Johnson, Steve Vranakis, Erik Kessels, Mike Moloney and many more...

EVENT REPORT: D&AD FESTIVAL 2017

HOW TO MAKE BIG IDEAS HAPPEN

At D&AD's second annual creative extravaganza, **Nick Carson** discovers a hotbed of strong ideas, and an innovative ambition to make them a reality

Only in its second year, D&AD Festival has firmly established itself on the design event calendar with a programme absolutely packed with insight and inspiration.

Each of the three days had a theme: design for good; creative innovation; and on the final day, a line-up of true design legends.

One common factor was the power of a great idea, and the importance of having one at the heart of all creative endeavours. On day one, Kickstarter founder Yancey

Strickler discussed how the collapse in the divide between 'amateur' and 'professional' has led to a torrent of things competing for our attention, which in turn spurs creatives to have bigger and bigger ideas.

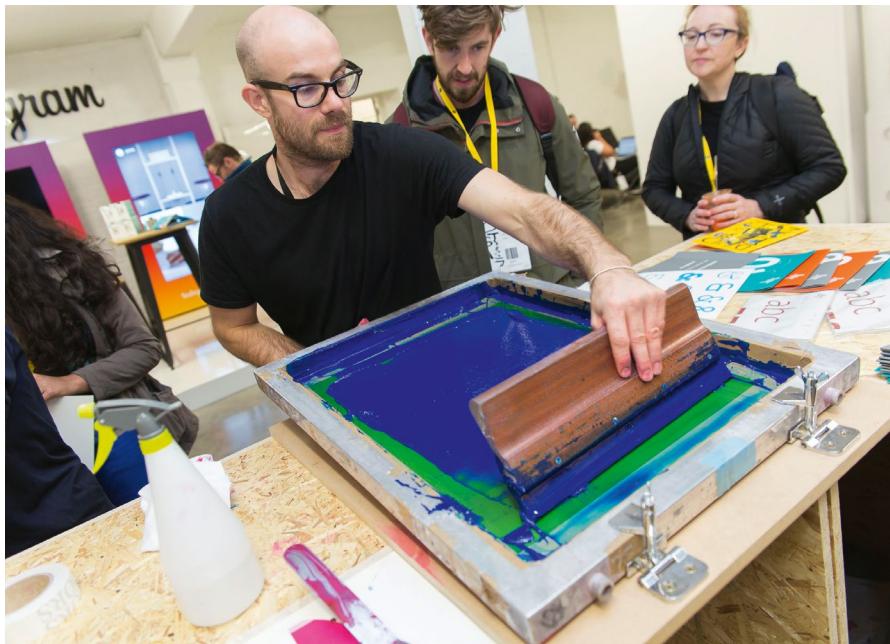
Kickstarter has raised \$3bn of funding since launch, with 40 per cent of projects getting off the ground. "Don't just consume, participate!" urged Strickler.

Nick Eagleton, creative director at The Partners, compared finding a great idea to getting lost in a maze: "Just have faith you'll get out of it:

"there's no one way through," he said. "I've rarely met anyone who's had an actual eureka moment – it's slower than that for most people."

Jon Biggs, creative director at MediaMonks, kicked off the second day with a dose of augmented reality – arguing this is the year AR will break into the mainstream.

For Biggs, where your project sits on the spectrum between reality and virtual reality depends on what you need people to see. He gave the example of the room he was addressing. If the audience were



Clockwise from far left:
D&AD Awards judging took place alongside the Festival; Stefan Sagmeister drew a sizeable crowd as ever; sponsor Sky brought Game of Thrones' Iron Throne to the party; Dalton Maag was also a sponsor, and ran a screen-printing stand.

located elsewhere, he could be speaking in a physical space, with digital avatars 'listening' to him – an AR environment, for him – whereas the attendees themselves could be sitting at home, experiencing an entirely VR simulation of the talk.

MediaMonks has created a range of AR experiences, including Into The Wild – which transformed a museum in Singapore into a vibrant rainforest – and a Pete's Dragon app for Disney, which encourages kids to find common objects around the house, uses Google Cloud Vision to identify them, and then augments Elliot the dragon into the scene.

Legendary designer Dick Powell gave an entertaining talk about the nature of innovation, and why consumer need must be at its core. He gave the example of the laser, which was "a solution looking for a problem" – it was 10 years before the CD player gave it a purpose.

Powell picked up a similar thread to Eagleton, insisting that innovative ideas can be incremental, and don't necessarily have to blow you away. "People fall into the trap of trying to find that big idea," he said. "Innovation is usually more about bringing together a series of small ideas in a new and different way."

He highlighted a phenomenon he colourfully calls "ant-fucking", or obsessing over details: "You lose the big picture. Creative people are good at zooming in and out."

Of course, in a commercial environment a great idea is only viable if you can sell it: "Designers need to be like politicians, and articulate why something is good," he argued. "Charismatic designers are often successful: they can sell."

On the relationship between form and function, Powell added: "Being beautiful isn't enough. Design should be about striving to make things better."

Beauty alone may not be enough, but according to Stefan Sagmeister, who drew easily the biggest crowd of the festival, it deserves more respect.

Sagmeister led the enraptured crowd through his manifesto for making the world more attractive, and lamented the homogenisation of everything from typography to architecture, giving the example of airport interiors worldwide: "The only difference is the plug sockets, which is the one thing you wish would be the same," he chuckled.

A passionate advocate for the power of design, D&AD President Bruce Duckworth neatly summed up the power and influence of a brilliant idea, beautifully executed. His three case studies for Coca-Cola, Miller Lite and Burger King demonstrated how a dramatic upswing in sales can be achieved purely through great design, with a strong idea at its core. □

WHAT'S ON

EVENTS

Brand Impact Awards entry deadline

■ 9 June
www.brandimpactawards.com
Now in its fourth year, CA's international prize scheme rewards the very best branding, according to market sector. Previous winners include Johnson Banks, The Partners, North, Purpose, Moving Brands and Sagmeister & Walsh. Submit your best work by 9 June for your chance to join them with a coveted BIA trophy on your studio bookshelf.

Cannes Lions Festival

■ Cannes, France
■ 17–24 June
www.canneslions.com
This year, 15,000 creatives from the worlds of advertising, design and tech will descend on the South of France for the eight-day extravaganza that is Cannes Lions Festival. Over 450 speakers will deliver 150 talks across 18 different stages, including Hollywood royalty Dame Helen Mirren and Sir Ian McKellen, creative pioneers Alexander Wang, Gabourey Sidibe and A\$AP Rocky, industry leaders David Droga, Jeffrey Katzenberg and Madonna Badger, marketing superstars from global brands and many more. As many as one in four delegates are client-side, so it's a phenomenal networking opportunity.

D&AD New Blood

■ London, UK
■ 5–6 July
www.dandad.org/newblood
D&AD's annual showcase of the very best graduates from all across the UK returns to the Old Truman Brewery in early July. See page 67 for how you can enter our new talent cover design contest, and page 68 for more details on the rest of the graduate show season.

INSIGHT

Strong opinion and analysis from across the global design industry



STEVE VRANAKIS
EXECUTIVE CREATIVE
DIRECTOR, GOOGLE
CREATIVE LAB
www.stevevranakis.com

Self-taught graphic designer Steve Vranakis started his career in a small studio in Gastown, Vancouver, making indie band posters and rave flyers before breaking into the internet in 1993. He has since sought meaningful creative projects worldwide, and is currently deputy president of D&AD.



REN RENWICK
MANAGING DIRECTOR
THE AOI
www.theaoi.com

Helen Renwick (Ren) is MD of the AOI. She sits on two arts organisation boards, and enjoys balancing work and parenthood. She explains why creatives need to stop being so squeamish about money and get to grips with fees on page 21.

DESIGN MATTERS: Which typeface best conveys your personality, and why? – page 20

PLUS: Three perspectives on the Euro 2020 football tournament brand identity – page 22

Illustrations:
Louise Pomeroy
www.louisezpomeroy.com

ESSAY



We need more malcontents

According to D&AD's deputy president **Steve Vranakis**, designers have the power and the insatiability to make things better for all

Just a few days ago, as I write this, I chaired D&AD's Black Pencil judging, where some of the most talented creatives in the world put forward their suggestions for this most coveted creative award. One Black Pencil winner was the Dot Watch – the world's first Braille smartwatch.

Conceived in South Korea and developed in Germany by agency Serviceplan, it helps connect millions of blind and visually impaired people to the internet. It's an incredibly insightful and thoughtful proposition for the over 285 million affected people worldwide. This didn't come from a multinational medical corporation. This came from a start-up and a creative agency collaborating.

Separately, I did a talk at the D&AD festival where I spoke about a mobile site that my team recently built to help keep refugees fleeing civil war in Syria safe. We tapped into Google's Translate, Maps and Hangouts products to make a fast-loading site that was easily accessible from the islands where they landed. It's gone on to help over 100,000 people.

My talk revolved around the idea of 'creative activism' and the thought that we, the creative community, are more powerful than we think we are. It's something I've believed in for a long time, but have only recently had validated first-hand. Designers have natural problem-solving skills that combine with our storytelling and creative capabilities to become an incredibly powerful offering. One that can be used to solve real world problems alongside all the other things we do.

At the beginning of my career I believed that a designer's domain was very much around the world of aesthetic and communications, but I couldn't have been more wrong. When I started to see that many of the injustices and the disadvantaged around me were not being aided or acknowledged through the conventional and expected channels, I did what a designer does. With a healthy dose of naïvety and a pinch of self-proclaimed invincibility, I took it upon myself to try to help out where I could.

From my early days in Vancouver designing rave flyers to my most recent projects in London helping refugees, I quickly realised that the role of a designer was much more important than the role I had filled at the start of my career. It is not only our role to help shape and – dare I say – define culture, but to also help in the fair and ethical application and in the democratic running of it.

No, really, I honestly and genuinely believe this. We as designers are best positioned to tackle some of the world's biggest problems. Not just for awards and glory but for the good of humanity. Because the world really needs us right now.

As designers, our constant dissatisfaction with the status quo, and our never-ending pursuit to make things look and work better, has meant that we've been forced to step outside the traditional realms of our discipline. We've been thrown into the wider world of helping to impact things around the globe. Economically, socially, culturally and even in education, the internet has allowed us to scale up our abilities to flex our creativity. We can make meaningful contributions across some of the most important things that make the world turn.

We continue to grow through our love of learning. We innovate by always outstepping our immediate remit and applying our design thinking and approaches to things well outside of what would traditionally be considered design. Because of this, things like the information on our government websites is easier to navigate, displaced people have access to vital content and the blind now have a Braille-based smartwatch. This is the power of design and the importance of our never-ending pursuit for perfection and solutions.

We are designers, and we are never satisfied and always looking to improve upon... well, everything. The world needs more people like us – more malcontents with a desire to make things better for everyone. □

How do you think design can change things for the better? Tweet @ComputerArts using #DesignMatters

Our creative skills can be used to solve real world problems alongside all the other things we do

**brand
impact
awards.**

CA's international awards scheme includes a Social Impact prize for design that makes a difference. Enter your best branding by 9 June 2017: www.brandimpactawards.com

DISCUSSION

Which typeface best conveys your personality (or your studio's), and why?



SARAH GLESS
Designer and photographer
www.sarahgless.com



JEREMIAH SHOAF
Designer and art director
www.typewolf.com



MATT YOW
Design director
www.twinforrest.com

“Many people, whether they know it or not, were introduced to typography as a child with a set of colourful wooden blocks engraved with Clarendon-esque letterforms. My own experience was no different, and many years later, I’m still delighted by the warmth and wit of the timeless slab serif. I try to mirror many of the traits found in the thick and thin strokes of Clarendon: classy but eccentric, assertive but friendly, disciplined but playful.”

“I’m currently working on my portfolio redesign, and after spending way too long searching for the perfect typeface, I’ve finally decided on Frauen from Sharp Type. Frauen was inspired by German calligraphy from the 1940s, and the typeface immediately resonated with me. Calligraphic designs can often come across as overly ornate and showy, but Frauen has a subdued seriousness to it, especially in the Roman style. Despite the serious tone, it still feels human as it was derived from a hand holding a pen. It’s distinctive but doesn’t scream for attention – perfect for my brand.”

“I work at Twin Forrest, an identity design studio in Georgia. We focus on brand strategy and positioning, and only use one font family for all communication: Pepone, designed by František Štorm and published by Storm Type Foundry. Storm describes Pepone as a calligraphy-slab serif-humanist crossover. The italic swashes highlight the calligraphic hand, while maintaining professional typesetting. The family is also loaded with all the OpenType features for stretching typographic limits. It suits Twin Forrest: we promote clarity and sincerity, and Pepone reinforces and supports our brand voice.”

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@DARYL_WOODS
For my Toronto studio, Public Image Design, I use the Toronto Subway typeface – an integral part of the city's identity.



@AWESOMECHITCHAT
It would be Futura Heavy for us. It's cool, modern, fun and works well with other typefaces. It makes a statement, without being over the top.



@THEMOONCHARIOT
MCF Legion of Darwin, because it's skinny like me. I also love wearing dresses with ‘curls’, and the font is wearing them too!

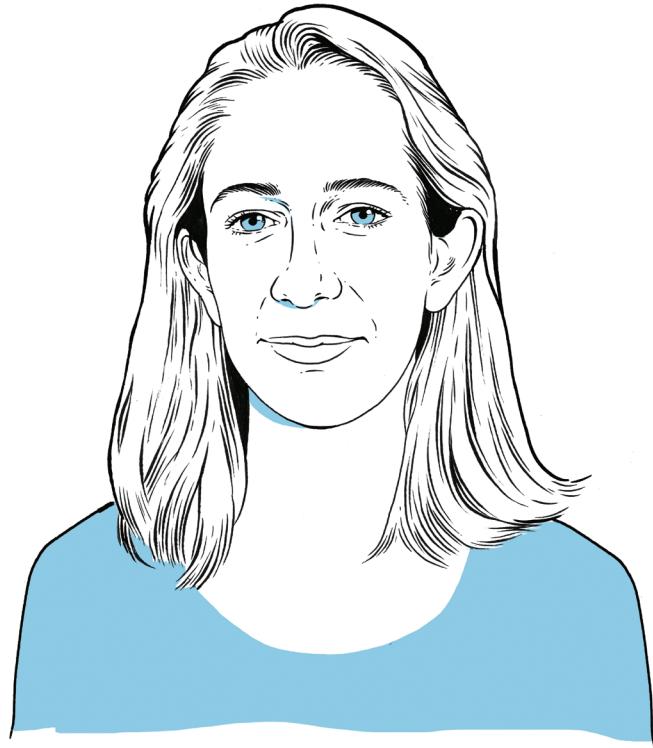


@CPDESIGN22
I created my own typeface for my design logo; I feel, as a designer, you have to have your own.



FISHBULB STUDIO
For us, it's Futura LT Bold. It has impact but is playful and maintains a friendly tone of voice – large or small, upper or lower case.

COLUMN



We need to talk about money

Every day at the AOI we talk money – how to make it and, in particular, how to ask for it. Through those conversations with members and colleagues, what is particularly striking is how many creative freelancers

subscribe to the self-fulfilling prophecy of being a person who finds dealing with money just all too awkward and difficult.

If we want a career in the industry we love – indeed, if we want an industry at all – we've got to get over this issue now. We've got to stop talking about our fees (and contracts) as if they are an area of freelance work that doesn't benefit from a thorough understanding and a degree of willingness to keep ourselves updated.

Within illustration, artwork is licensed. Licensing is a win-win situation – the client pays for what territory they need (from single country to global), how it is being used (a brochure or billboard, for instance) and for how long (one year, three years, and so on). Budgets – and fees – will vary hugely. Licensing means that the illustrator's fee is proportionate to the overall investment the commissioner is making. For example, budgets for a print advertising campaign will, by necessity, be far larger than for a social media campaign, and fees will scale as well. While it can be hard outside of the world of global brands to comprehend the scale of budgets involved in commissioning, it can also be easy to assume all commissioners have deeper pockets than they do.

What is key, then, is to price your work correctly and then negotiate either on usage rights or on the fee. And that's why trying to sell creative

Managing director of the AOI, **Ren Renwick**, says we should all take more interest in fees and rights

work based on a time-related rate (hour/day rate) is not appropriate. An image for a large campaign might take several days but be worth thousands of dollars, for example, so if priced on a time rate the illustrator could receive a fraction of that. Then again,

you might spend a week doing a half-page editorial image, but the fee may be less than what you might charge for a five-day 'day rate' job. It's not about the time, it's about the image's usage.

If you price your work based on sound calculations, and state the fee with confidence, then there is no awkwardness. It is a transaction. If you simply can't bring yourself to negotiate your fees and contracts, ask someone to do it for you. Whoever it is – yourself or someone else – they must have the expertise to understand how to price it correctly. This is one of the many benefits of being represented by an agent, but if you are not represented you can always get support from the AOI. The AOI advises on many significant commissions for very large clients, supporting illustrators to price their work appropriately.

At the end of the day, why are we doing creative work? An element is the pleasure of course, but it's also to generate income. And it's fine to luck out by being paid to do what you love! That doesn't mean you should waive your fee, or reduce it – it just means you should keep abreast of the business side of work as much as the creative side. □
The AOI is the UK's illustration body, supporting illustrators and the illustration industry. To find out more about how to become a member, visit www.theaoi.com or follow @theaoi on Twitter.

REBRAND FOCUS



Focus on: Euro 2020 identity

Europe's next big football tournament will take place in 13 countries, causing quite the challenge for Y&R Branding Lisbon. We get three perspectives on the tournament's branding...



HÉLDER POMBINHO
Creative Director,
Y&R Branding
www.yr.com



JEFF HALMOS
Brand strategy and
corporate identity
www.jeffhalmos.com



MATT TAMS
Graphic designer
www.matttams.co.uk

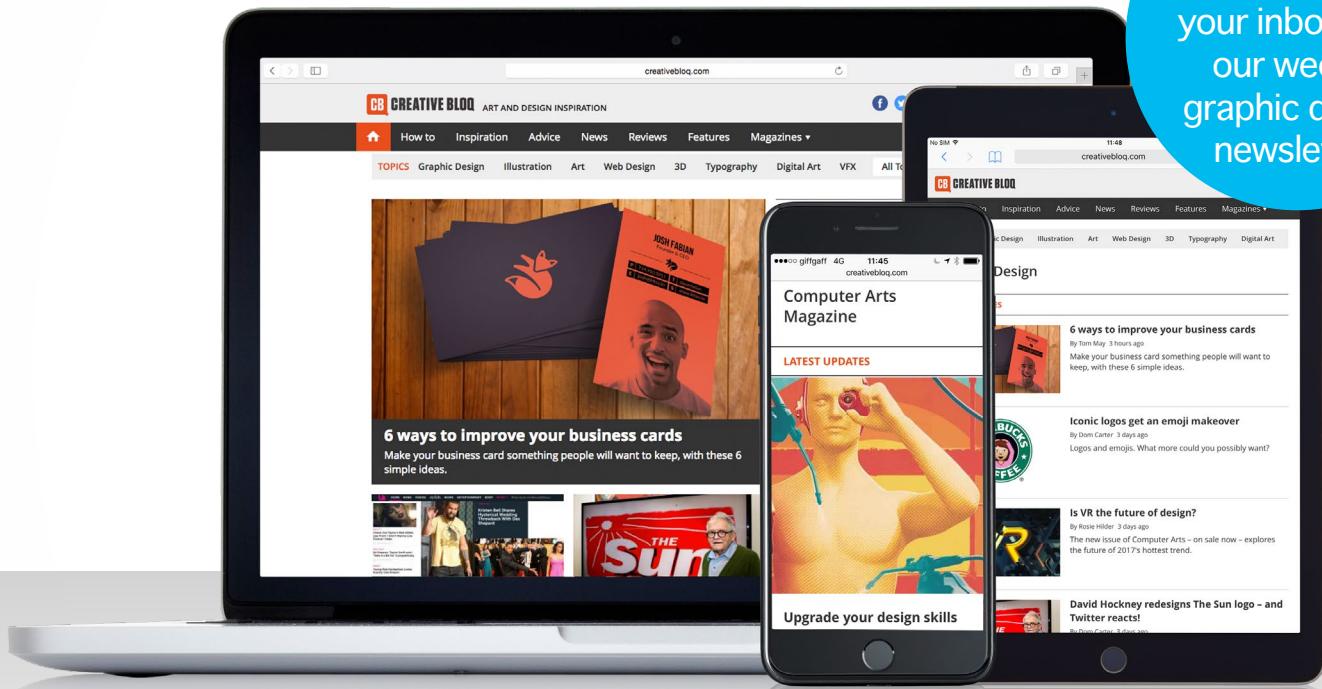
"There is nothing like football to bring Europeans together. The challenge with UEFA Euro 2020 was huge: how could we create a brand to celebrate football diversity and promote a sense of belonging in the 13 different cities and countries where the tournament will take place? Through our research, we found one symbol that links all the citizens and cities of Europe: the bridge. This was a perfect metaphor for football in Europe, and so we created a football bridge, which crosses all the European cities in the tournament. Graphically, we have two visual identity systems: a 2D horizontal bridge system that connects every city's landmarks with our logo; and an isometric city landscape. These two systems allowed us to build all the elements to tell our story."

"The lost souls of football's past surround the lustreless white clay urn of 2016, which takes centre stage once again for 2020 on a Chartreuse mantle that is crying out for type on a path. It combines leftover design elements and illustrative treatments from the delightful isometric diagrams and animations that feature the 13 host cities, and all comes together in a low-contrast illustration, carefully slotted into this decade's weary resignation towards bashful logos and muted messages. And while part of a larger whole, it appears to almost fit too well; the viewer might have to play Where's Wally within the anti-aliased Sim City to find it. Maybe the bridge motif could have been featured instead of the cup, but there really should be a moratorium on those cloying public toilet serifs."

"I'm not sure the Euro 2020 logo itself is that special; it's about in line with other recent editions of the Euros, and it'll be recognisable enough on a pack of stickers. It's beyond that where this identity bursts into life: a mesmerising miniature world of modular illustrations, neatly bringing the diverse host cities together in a celebration of the beautiful game. I could spend far too long picking out each city's thoughtfully rendered landmarks from the carefully constructed mega maps. Bridges as a metaphor for collective connectedness could have been dangerously contrived for a simple football tournament, but Y&R have handled the concept masterfully as a means of bringing these vastly different cities together under one brand, without losing their individuality. That's the brand's strength."

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DATA-DRIVEN DESIGNS

SSE BRANDING

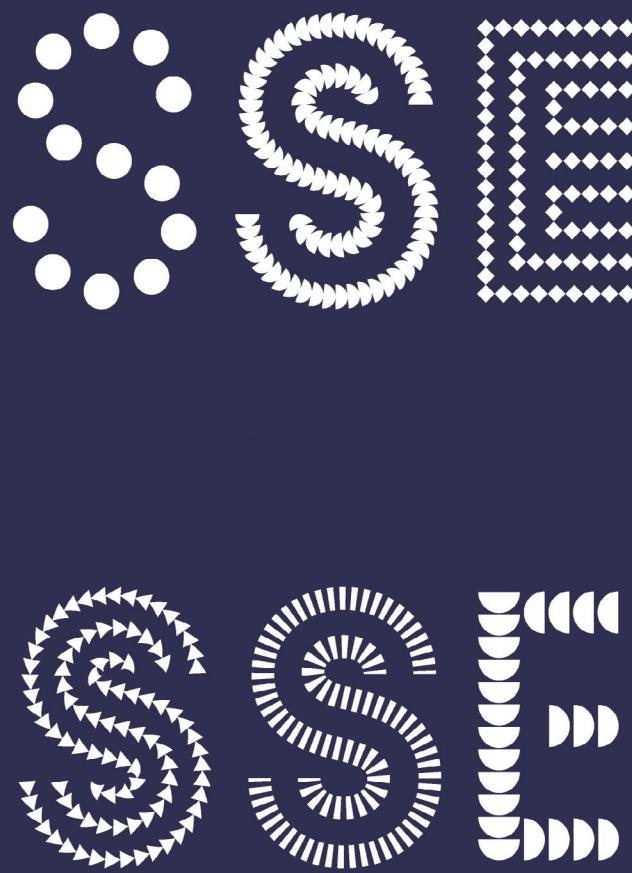
by For The People

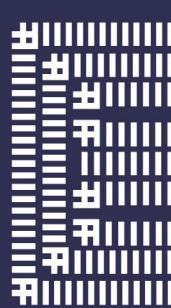
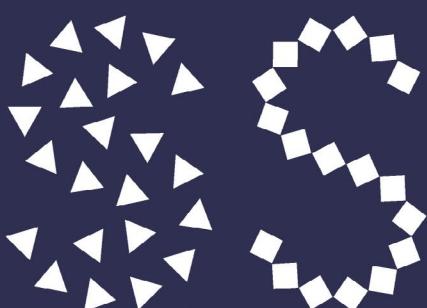
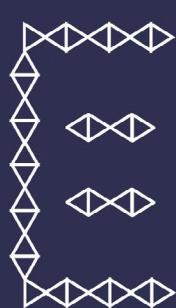
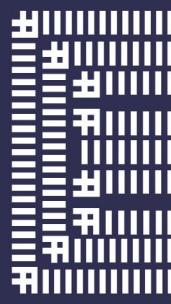
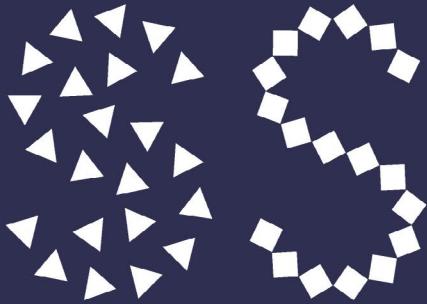
<http://forthepeople.agency>

The newly formed Sydney School of Entrepreneurship (SSE) aims to define a new education model for the 21st century. The organisation has recruited the best students from 11 universities and further education facilities, bringing them together on one campus in the heart of Sydney.

Design and strategy agency For The People was tasked with creating a purposeful brand and digital presence for SSE, reflecting the new establishment's diversity, energy and purposefulness. The team designed a striking, progressive, dynamic identity, driven by data streams from students, the school and the New South Wales economy. They built a custom logo generator, platform and typeface generator to bring the idea to life.

"The brand changes over time to reflect the activity of the students in the school, their aims and ambitions, as well as the impact the school makes in the economy," explains design director James Gilmore. "Shapes that form the logomark and wider brand language are drawn from the 1930s architecture of the building in which the school is located."







TOOLKIT

Shapes derived from SSE's 1930's Art Deco building

Logo generated from data representing the students, school and economy

Generated headline typeface based on student attributes

Colour palette



For The People developed a visual language for SSE that was derived from the generated marks of the new school and its students.

The logomark reacts to different data streams and is supported by a dynamic type generator, enabling

anyone to create messaging using the custom typeface.

SSE's custom typeface boasts three different weights and uses six different shapes for the letter forms. Everything in the typeface had to be responsive to maintain consistent

cap heights, making it particularly tricky to execute.

Giving SSE its own voice was critical, but using the data to drive the identity was a huge challenge. As SSE is a new school, there were no points for comparison.

For The People created a brand for SSE that represents the diversity of the students attending the school, reflects their hopes and ambitions, as well as the school's impact on the economy.



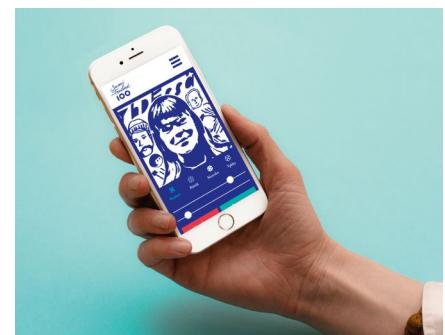
TOGETHER UNITED

FINLAND 100 BRANDING
by Kokoro & Moi
www.kokoromoi.com

Scandinavian design studio Kokoro & Moi created a rich, illustration-led visual identity for Finland 100, a broad programme of events marking the country's centenary. "The goal of the project was to get every Finn involved in the programme and celebrations," explains creative director Antti Hinkula.

Featuring a diverse range of different faces, drawn in different styles and using different techniques, the concept celebrates the country's people. "To bring the illustration concept in the centenary year to life, a digital online application was developed," adds Hinkula. "All Finns and friends of Finland are invited to participate and edit their selfies into unique, cartoonised versions."

Finland is celebrating its **centenary** as an *independent state* in **2017**.





FROM RUSSIA WITH LOVE

BLAVOD TYPEFACE

by Kyle Wilkinson

www.kylewilkinson.co.uk

Blavod Original Black Vodka needed a unique new display typeface to consolidate its multiple header fonts into just one, making the brand easier to manage and, importantly, more cohesive. "I wanted the typeface to be bold, with a dark twist to reflect the characteristics of the vodka and the Blavod brand," explains designer Kyle Wilkinson. "I incorporated sharp geometry within the letters to provide a dark, contemporary feel without being overpowering or over the top."

The timeframe was particularly short, with the brand needing to use the typeface within a few weeks from the briefing. "To get everything designed, tinkered with and signed off ready for application meant it was tight," says Wilkinson. "But seeing it in use has been rewarding."





LOCAL ENERGY

LOW CARBON HUB BRANDING

by Fieldwork Facility

www.fieldworkfacility.com

Multidisciplinary design studio Fieldwork Facility took a typographic approach to its new branding for Oxford-based social venture Low Carbon Hub. Briefed to help the venture emerge from start-up phase and better engage with local communities on renewable energy projects, the studio used long-exposure night photography to show local energy use.

"Light painting was used to communicate messages," explains Robin Howie, founder of Fieldwork Facility. "Underlying this approach is an observation that it's easier to understand energy by seeing how it's used, rather than being told how it's made."

As well as delivering a brand refresh, Fieldwork Facility designed publications, a new website and a share-offer campaign for Low Carbon Hub. "The refreshed typographic palette encapsulates a human tone of voice with a pioneering spirit," adds Howie.

The technology and business models exist for our vision

Reading technology makes it possible to know the time of day when electricity is being used. This quickly becomes a virtuous cycle.

This way of working can be used to benefit local communities and our homes. Community investors would have the opportunity for improving energy efficiency and developing renewables heat supply systems. Local energy companies could supply an agreed temperature to consumers rather than the current system of better-insulated homes are less costly to heat. At a lower ambient temperature, the CESCO would have a strong incentive to provide insulation as well as heating.

With these changes in place, the community would have the right incentives to change their household energy use behaviour: taking advantage of lower prices at times when local generation is available.

By selling directly to local users, local generators would get better prices for electricity and consumers would pay less for it than for imported electricity.

The business model has built into it the potential for significant energy efficiency and this can be designed so as to make a way that local investors receive a return while significantly reducing their total bills.

PART 1:
THE ROLE OF COMMUNITY ENERGY IN THE UK'S ENERGY TRANSITION

A much better energy system is possible, in Oxfordshire and the rest of the UK: a decentralised energy system based on a combination of community-owned renewable energy supply and very low energy demand.

Locally we need the political will to decarbonise energy networks. In new wind-spare areas like Oxfordshire, we can take what we have and build on it. We can also look at other natural resources such as solar, biomass and hydro. Among initiatives from the community, these natural resources are the most promising. They do not displace energy supply, but also diversify energy supply and reduce energy dependency.

Globally we need the political will to decarbonise energy networks. In new wind-spare areas like Oxfordshire, we can take what we have and build on it. We can also look at other natural resources such as solar, biomass and hydro. Among initiatives from the community, these natural resources are the most promising. They do not displace energy supply, but also diversify energy supply and reduce energy dependency.



LIVING ENVIRONMENT

THE BIRTHPLACE BRANDING

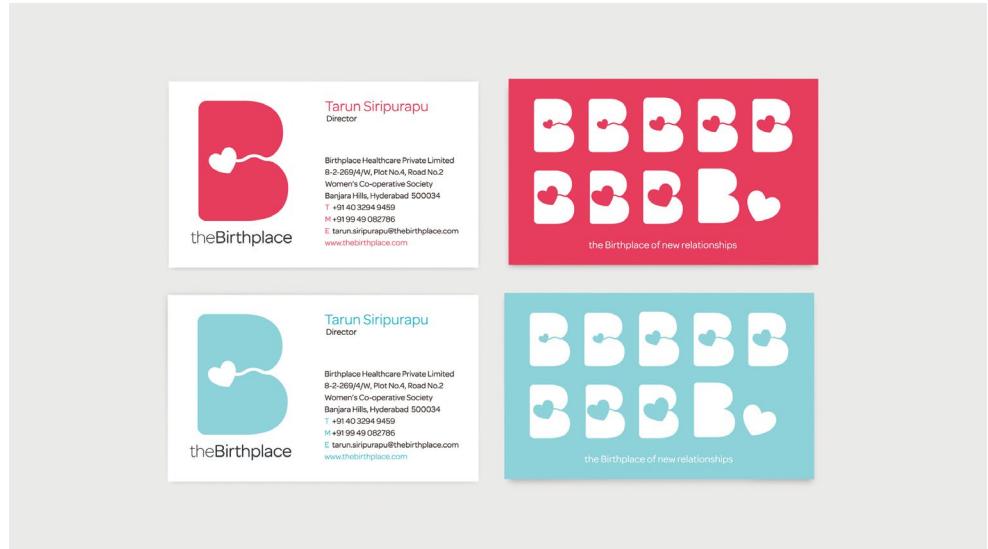
by NH1 Design

www.nh1design.com

The Birthplace is a series of birthing centres launching across India that celebrate life and new beginnings. Positioned away from hospitals, the concept needed branding that would communicate its focus as a joyful environment where emotions and new relationships are brought to life.

"A simple, fluid letter B features a line that connects its outer protuberance to a blossoming heart inside, representing life growing within the mother's womb," explains Neha Tulsian, founder and creative director of NH1 Design. "It is a delicate symbol for one of the deepest and strongest bonds on Earth – a mother and child connected by the nurturing umbilical cord."

A flexible and dynamic identity system was created, with the heart motif gradually blossoming in size until it's no longer inside the letter B. Meanwhile, different baby patterns and textures are used across the branding collateral and merchandise.



Disney

Mary Poppins



©Disney

NEVER GROW UP

MARY POPPINS POSTER

by Marc Aspinall

www.thetreehousepress.co.uk

Austin, Texas-based art space Mondo Gallery and Cyclops Print Works celebrated eight decades of Disney with its latest exhibition, Never Grow Up: A Disney Art Show. One contributing artist was illustrator Marc Aspinall, aka The Tree House Press. "The brief was simple: pick a Disney film and illustrate a poster to celebrate it," he recalls. "I had a shortlist of films, and was ultimately paired with Mary Poppins."

His image shows Poppins answering the children's call for a new nanny, making her way to Cherry Tree Lane. "Pairing the screenprint medium with the rows of chimneys and roof tiles was challenging," laughs Aspinall. "I took inspiration from Mary's tape measure for the type treatment. I really like the nod to old London, and also the wind vane. Mary's pinky finger and brolly have to be one of my favourite elements, for sure."



UNDER THE SEA

AQUA ROCKPOOL

by Mummu

www.mummu.co.uk

When credit card brand Aqua asked animation studio Mummu to create a 1970s-style stop-motion animation that conveyed a relaxed approach to credit card selection, the team opted to communicate an "underwater spirit" rather than pushing for realism. "Our aim was to create a unique look that stood apart from the usual hyper-polished, character-driven animated adverts," says Karl Hammond, Mummu co-founder and creative producer.

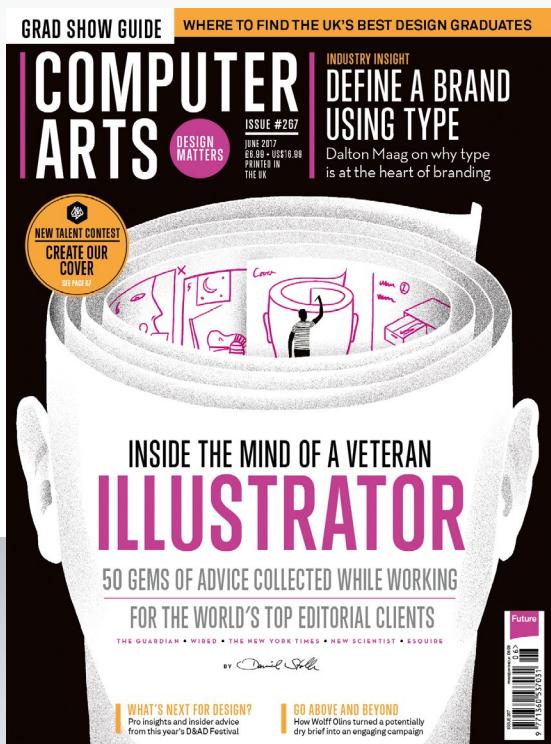
Working with creative agency Rock Hound, model-maker Machine Shop and post-production outfit Smoke & Mirrors, Mummu set about creating a bespoke underwater world. "Stylistically, soft colour palettes and unpolished edges lend themselves to the reminiscent world of '70s and '80s classics, such as Bagpuss, The Flumps, and Stingray," Hammond adds.



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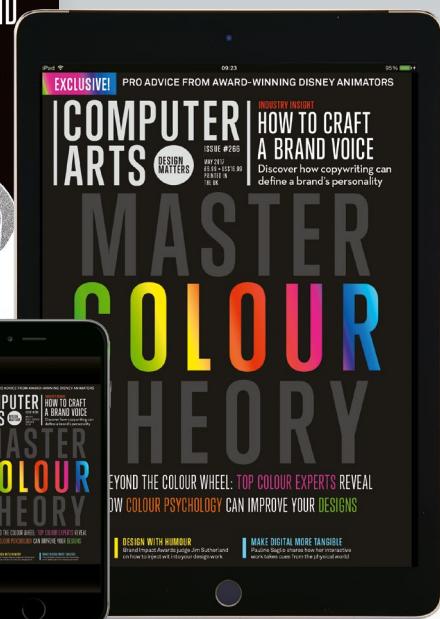
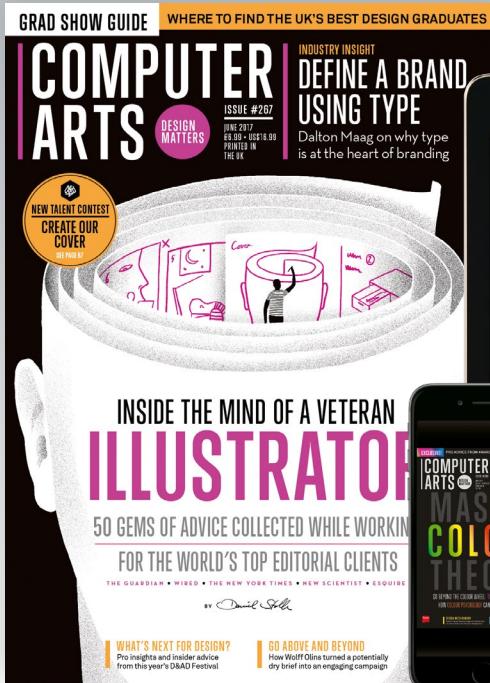


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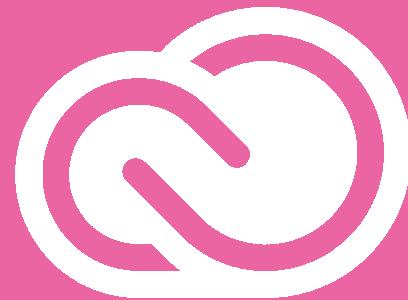
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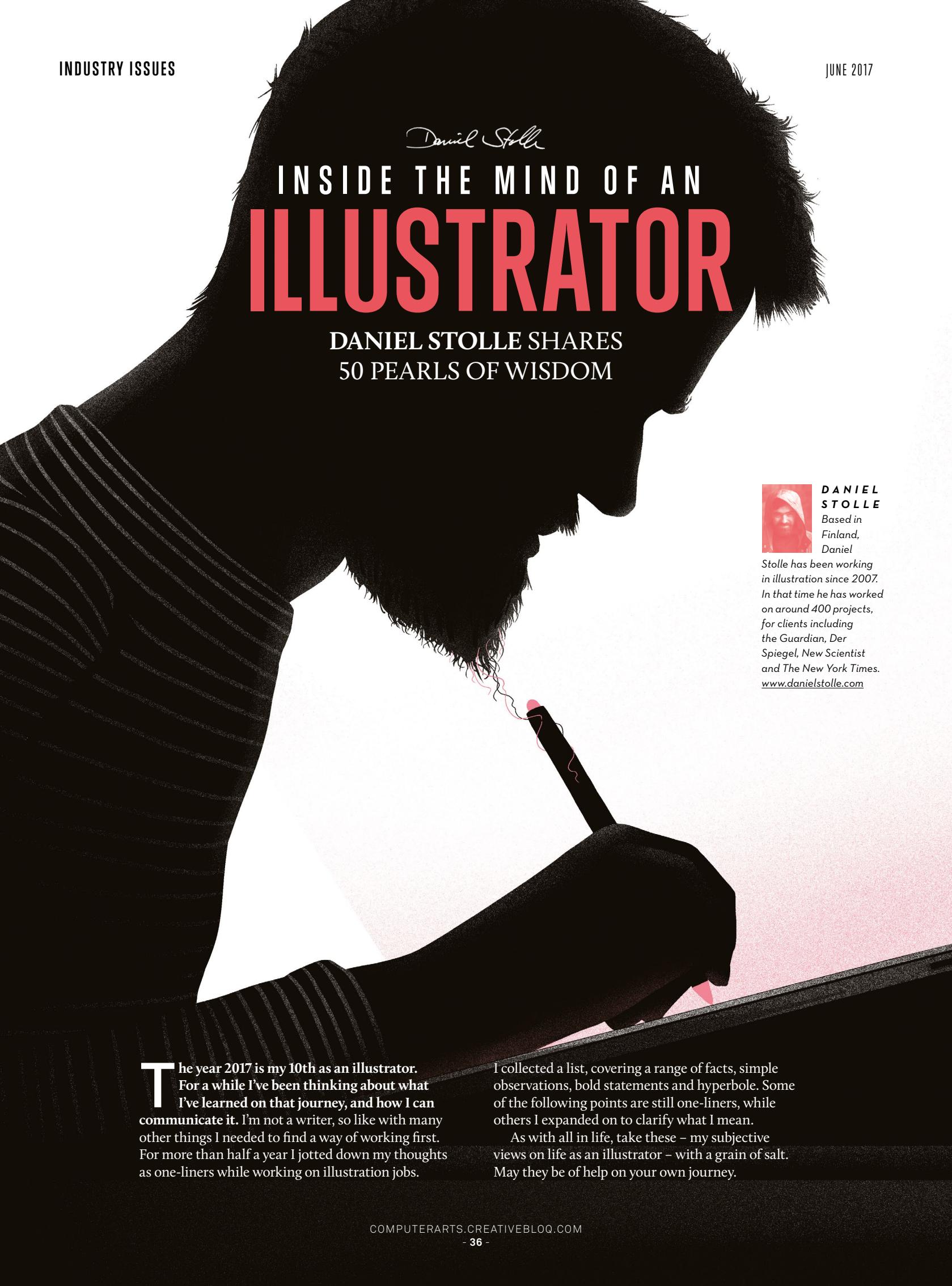
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Daniel Stolle

INSIDE THE MIND OF AN ILLUSTRATOR

DANIEL STOLLE SHARES
50 PEARLS OF WISDOM



DANIEL
STOLLE
Based in
Finland,
Daniel

Stolle has been working in illustration since 2007. In that time he has worked on around 400 projects, for clients including the *Guardian*, *Der Spiegel*, *New Scientist* and *The New York Times*. www.danielstolle.com

The year 2017 is my 10th as an illustrator. For a while I've been thinking about what I've learned on that journey, and how I can communicate it. I'm not a writer, so like with many other things I needed to find a way of working first. For more than half a year I jotted down my thoughts as one-liners while working on illustration jobs.

I collected a list, covering a range of facts, simple observations, bold statements and hyperbole. Some of the following points are still one-liners, while others I expanded on to clarify what I mean.

As with all in life, take these – my subjective views on life as an illustrator – with a grain of salt. May they be of help on your own journey.

01 FORGET STYLE

OBSESSING OVER YOUR STYLE WILL GET YOU NOWHERE

In the illustration world, especially among young illustrators, people seem obsessed with talking about style – how to find a style, whether they should have more than one style, and so on.

It has been said countless times, but I'll say it again: Just work and your 'style' will emerge (see how I can't help but use the word with inverted commas). Steadily working and observing your own drawings will help you to discover things in them that could be the seed for a whole body of work.

If you are obsessed by somebody else's work, try copying it as an exercise (do not present it as your own, though). In that process, you will notice what suits you and what does not. I found doing such an exercise so tedious that it sent me running back to my own stuff very quickly.

When working on an actual job, style is rarely a topic of conversation. I very seldom receive older images of mine as a reference for what is expected of me. My 'style' (I cringed a bit when writing that) has broadened nicely over recent years. Clients often even give me complete trust and thus freedom to choose what I think will work best.



02 DRAWING IS THINKING.

03 THINKING HURTS –
DO IT ANYWAY.

04 HANDS CAN BE AS
EXPRESSIVE AS A FACE.

05 CRAFT HAS NOT GONE.
BEING TAUGHT THE CRAFT
IS JUST HARDER.

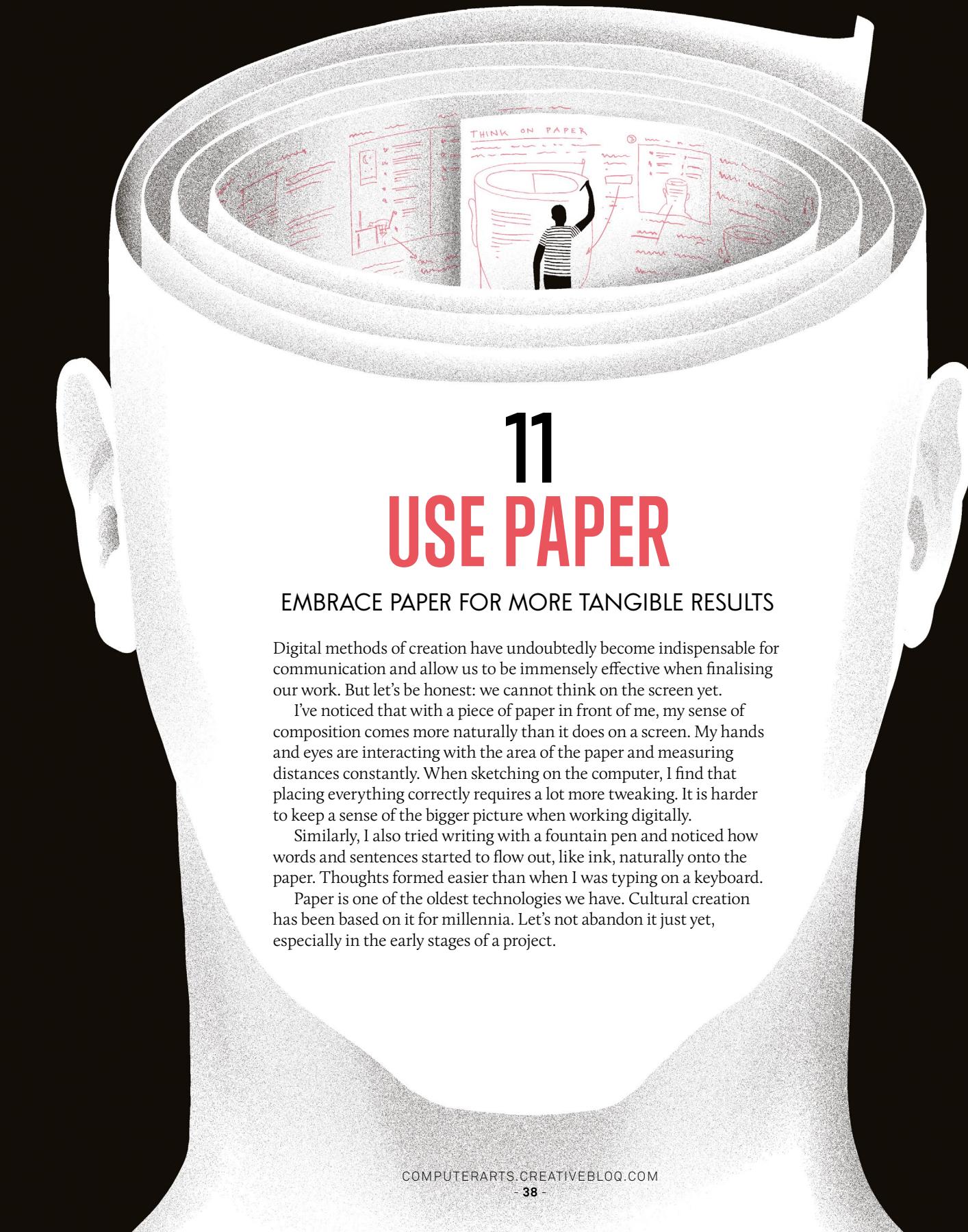
06 DEADLINES ARE SACRED,
BUT PAY DATES ARE NOT.

07 DON'T SHOW YOUR BAD
IDEAS TO THE CLIENT; THEY
MIGHT CHOOSE THEM.

08 THE HEADLINE MIGHT CHANGE AT ANY MOMENT – DO NOT BASE YOUR IDEA ON IT.

09 TRY TO FIND INSPIRATION AND ASPIRATION FROM OUTSIDE THE FIELD OF ILLUSTRATION.

10 THERE ARE SADLY NO SHORTCUTS TO A GOOD DRAWING. MAKING ONE USUALLY INVOLVES WORK.



11 USE PAPER

EMBRACE PAPER FOR MORE TANGIBLE RESULTS

Digital methods of creation have undoubtedly become indispensable for communication and allow us to be immensely effective when finalising our work. But let's be honest: we cannot think on the screen yet.

I've noticed that with a piece of paper in front of me, my sense of composition comes more naturally than it does on a screen. My hands and eyes are interacting with the area of the paper and measuring distances constantly. When sketching on the computer, I find that placing everything correctly requires a lot more tweaking. It is harder to keep a sense of the bigger picture when working digitally.

Similarly, I also tried writing with a fountain pen and noticed how words and sentences started to flow out, like ink, naturally onto the paper. Thoughts formed easier than when I was typing on a keyboard.

Paper is one of the oldest technologies we have. Cultural creation has been based on it for millennia. Let's not abandon it just yet, especially in the early stages of a project.

- 12** IN PRINT, EVERYTHING LOOKS A BIT DARKER THAN ON SCREEN.
-
- 13** LEARN TO BE OKAY WITH BEING WITH YOURSELF.
-
- 14** BEING ORGANISED CAN GET IN THE WAY OF BEING EFFICIENT.
-
- 15** READ THE EMAIL AGAIN. CAREFULLY.
-
- 16** SKETCH AS BIG AS POSSIBLE, ESPECIALLY WHEN DOING PORTRAITS. SMALL SKETCHES AMPLIFY MISTAKES.
-
- 17** TO ACHIEVE MINIMALISM, IT IS SOMETIMES EASIEST TO STRIP THINGS AWAY FROM SOMETHING THAT ISN'T MINIMALIST AT FIRST.
-
- 18** THE CLIENT PUBLISHES FIRST.
-
- 19** A PICTURE WITHOUT A HUMAN ELEMENT IS HARD TO RELATE TO.
-
- 20** FOR LIKENESS, HEAD SHAPE IS JUST AS IMPORTANT AS ACTUAL FACIAL FEATURES.
-
- 21** IF AN IMAGE LOOKS OFF, FLIPPING IT MAY REVEAL ANY FLAWS.

22 DIGITAL TOOLS AREN'T MAGICAL

YOUR WORK IS UNLIKELY TO BE TRANSFORMED BY THE LATEST TOOLS

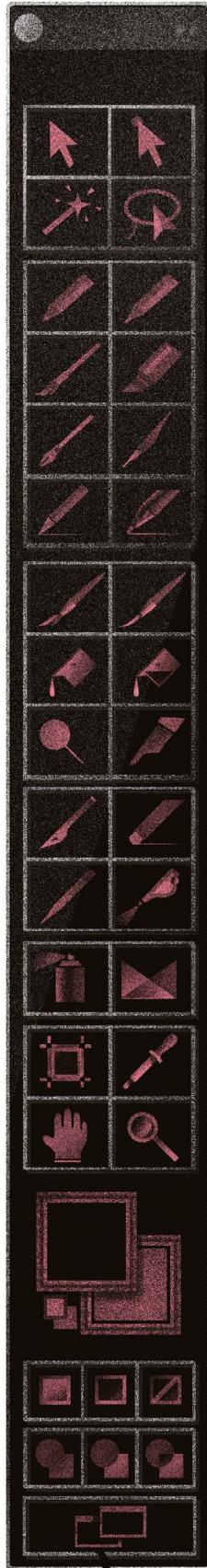
New software versions, texture packs, Photoshop brushes, Wacom tablets, iPads and Apple pencils are the tools of our trade. Even when working in analogue, it is almost impossible to steer clear of digital tools entirely. And while a tool can be motivating for a while, it is too easy to get obsessed by a constant need for the new.

I think the problem is the way that we approach these tools as if they have magical properties. We imagine ourselves working with the tool in scenarios that are not realistic, and often do not reflect our actual way of working. For example, take the idea that if I only had that new iPad Pro, I would go out and make on-

location drawings. But if I have never done an on-location drawing before in my life, the iPad will probably not get me to do it.

Apply some sobriety to your kit wishlist – are the items on it actual needs or just wants? Ask yourself which of the tools that you already own have really had an impact on your work, to help you decide.

Digital tools usually develop incrementally. So it's not often that a revolutionary product or software feature comes along that improves our way of working dramatically. Therefore, don't expect wonders from a new digital tool any more than you would expect any huge transformations from a new pencil.





23 DON'T ALWAYS DRAW EVERYTHING IN THE CENTRE OF THE IMAGE.

24 TIME IS OFTEN LOST WHILE TRANSITIONING BETWEEN TASKS. MAKE A CONSCIOUS EFFORT TO SWITCH FASTER, OR BETTER: AVOID TOO MANY SWITCHES.

25 IMAGINE EVERY DRAWING IS GOING TO BE PRINTED BIG. GOOD DRAWING IS NOT LOST WHEN SCALED DOWN.

26 IF YOU HAVE TO EXPLAIN THE IDEA, IT'S NOT A GOOD IDEA (UNLESS YOU ARE WORKING WITH A STUPID PERSON).

27 NO ONE IS EASIER TO DRAW THAN A BEARDED MAN (SEE ONE ON PAGE 36).

28 BE REALISTIC

YOUR WORK WILL PROBABLY TAKE TWICE AS LONG AS YOU EXPECT

It is easy to make unreasonable assumptions about what you can achieve in one day. For example, having the idea that: "If only I hunker down properly today, I could finish the whole project." The end of the day will inevitably roll around and crush your plans. Nobody can really work for a full eight hours every day intellectually. It is impossible to stay focused and to concentrate on pushing a project forward in a meaningful way for such a long time.

Many novelists do not write for more than four hours a day. A recent move to a six-hour working day in some Swedish companies even showed an increase in productivity. The way you think you are working is probably not congruent with the way you are actually working (see tip 22). We are constantly frustrated by our progress, while at the same time, we are – with a little discipline – remarkably consistent in our output. Why not accept reality and use it to our advantage? Plan more realistically to be less frustrated.

Time can also be on your side. Looking at your work again tomorrow, instead of rushing it out today, will give you a more objective look and maybe even provide the chance to make the final tweak to push a drawing from good to great.



29 DON'T STEAL OTHER PEOPLE'S IDEAS

TRY NOT TO COPY, BUT REALISE THAT SOMETIMES YOU WILL

I don't think copying ideas has a place in illustration. I pride myself on coming up with the right image, and thus the right idea for a given text. If nothing else, that is what separates me from stock illustration. And in times of a large, aware online public, it also seems foolish to steal ideas and not expect to be found out.

That being said, I'm convinced that you can copy an idea entirely by accident or subconsciously. For each final illustration I make,

I provide two or three (hopefully) original ideas. That amounts to me generating several hundred ideas per year. The numbers are high. As illustrators, our personal and professional backgrounds are often similar, so the symbols and references we have in our minds may also be similar. I think that having the same ideas is inevitable at times, however unlikely a mere coincidence seems at first glance. So please reflect on your outrage the next time it happens.

30 SOMETIMES PIECES THAT WOULD LOOK GOOD IN A PORTFOLIO WILL NOT LOOK GOOD ON A MAGAZINE PAGE, AND VICE VERSA.

31 TRACING IS LIKE A CRUTCH. SOMETIMES YOU NEED A CRUTCH, BUT WHO WANTS TO WALK WITH ONE ALL THE TIME?

32 2B OR NOT TO BE.

33 EVERY LINE YOU DRAW IN A PERSON'S FACE MAKES THEM OLDER.

34 BE PREPARED FOR A FORMAT CHANGE.

35 YOUR FEELING ABOUT WHAT CONSTITUTES A GOOD IDEA WILL DIFFER FROM YOUR CLIENT'S.

36 FOCUS AND CONCENTRATION CAN BE TRAINED.



37 BIG CLIENTS, BIG HIERARCHIES

BIGGER CLIENTS PAY MORE, BUT AT A COST

When graphic designer Kurt Weidemann redesigned the logo of German railway Deutsche Bahn in the early '90s, there was uproar in the press because he received a record fee of 200,000DM (about £152,000 in today's money) for his design services.

For this fee, however, Weidemann had spent endless hours explaining his work to

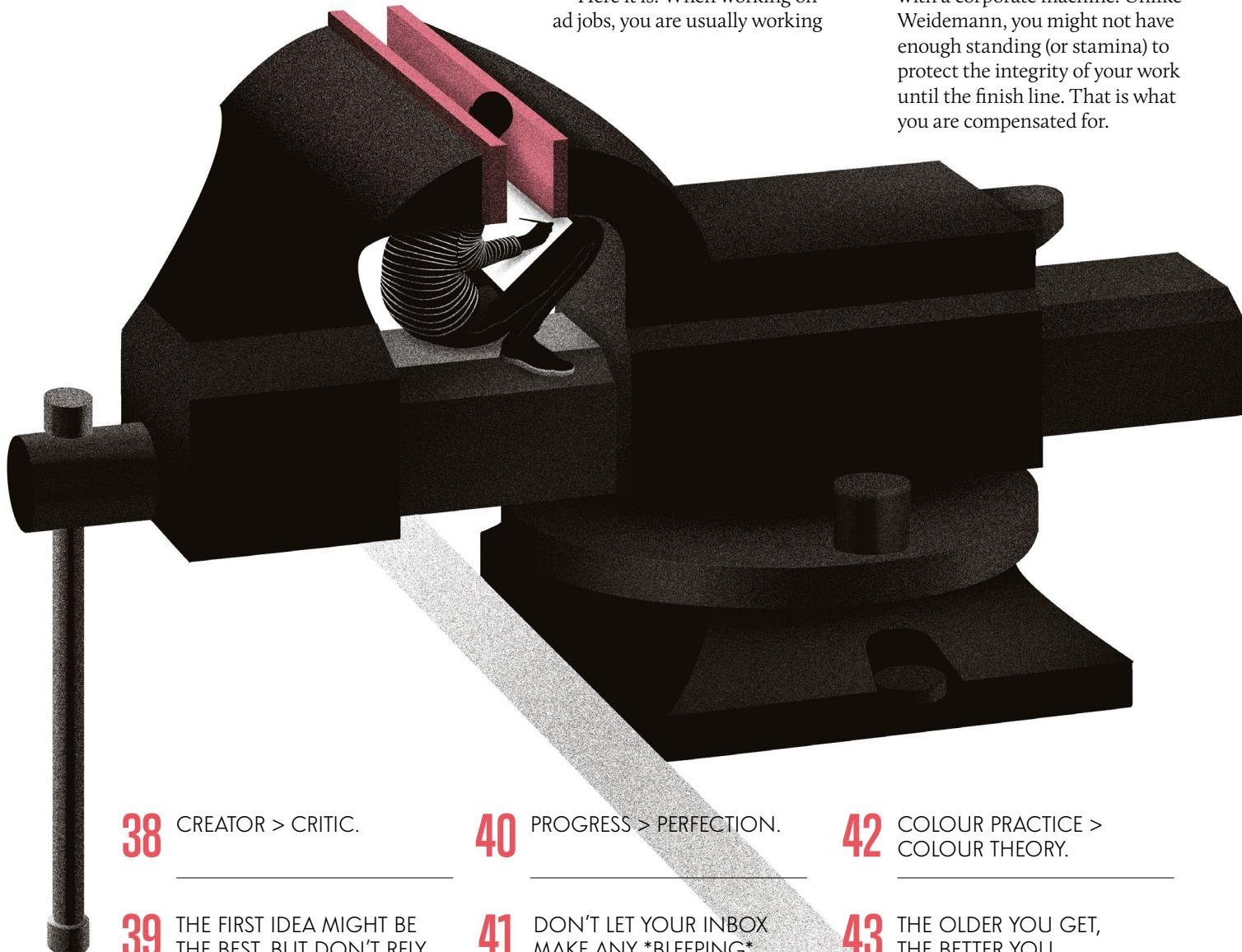
mid-level executives, and sat in many mind-numbing corporate meetings. He also got a lot of flak from the media when the design was finally revealed.

On the surface, making an editorial drawing and one to be used in an advertising campaign is not that different. The higher fee for ad jobs is justified by the client buying a more comprehensive license. Where is the problem?

Here it is: When working on ad jobs, you are usually working

opposite a team of people in various positions, who are in turn responsible to a team representing the client. The result is that you are facing a hierarchy – or even two hierarchies – who all have a say on the outcome of what you are drawing. The result is a strictly controlled environment, and that means many revisions before everybody is happy.

Like Weidemann, you are faced with a corporate machine. Unlike Weidemann, you might not have enough standing (or stamina) to protect the integrity of your work until the finish line. That is what you are compensated for.



38 CREATOR > CRITIC.

39 THE FIRST IDEA MIGHT BE THE BEST, BUT DON'T RELY ON IT.

40 PROGRESS > PERFECTION.

41 DON'T LET YOUR INBOX MAKE ANY *BLEEPING* SOUNDS.

42 COLOUR PRACTICE > COLOUR THEORY.

43 THE OLDER YOU GET, THE BETTER YOU UNDERSTAND TIME.

44 ON SOME DAYS, IT JUST DOESN'T WORK.

45 THE WRISTS AND BACK ARE EASY TO WRECK.

46 ON SOME PEOPLE, THE UPPER PART OF THE LEGS IS LONGER. ON OTHERS, THE LOWER PART IS LONGER.

47 ALL SKETCHES LOOK BETTER AFTER SCANNING.

48 YOU CAN LEARN SOMETHING FROM ANYONE'S DRAWING.

49 BEING ABLE TO EDIT YOURSELF IS AS ELUSIVE AS IT IS VALUABLE.



While you're studying illustration – either formally, or by yourself – you are exposed to great work by others. You feel jealous of your peers and in awe of the masters. You're inspired, you're confused, you try to create, and then you're frustrated by what you produce and how badly it compares. And in spite of it all, you're still driven to make something, so you try again.

Although you are dealing a lot with your emotions in that whole

turbulent process, you might not have learned to observe yourself and what you are doing yet. To be successful, you need to find out a lot of things about yourself first: What are your strengths? What are your weaknesses?

This is easier said than done, but start with simple things first. For example, what are your most productive working hours? Whether you work best at 6am or midnight, don't miss out on these

hours, and try to plan the rest of your day around them.

Once your needs are taken care of, you will become less anxious. You are the person you have to work with for the rest of your life, so get to know yourself. Be disciplined, of course, but also be accepting and tolerant. □

NEXT
MONTH

CASH IN AS A FREELANCER
Master the financial side of freelancing with Clients From Hell's Bryce Bladon.



BETTER TOGETHER

■ WORDS: Nick Carson PHOTOGRAPHY: Courtesy of Leta Sobierajski and Wade Jeffree



Partners in every sense of the word, **Leta Sobierajski** and **Wade Jeffree** share the joys, trials and tribulations of joining forces as a creative couple...

LETA SOBIERAJSKI –

Born and bred in New York state, Leta is a multidisciplinary creative who combines traditional graphic design with photography, art and styling to create unique visuals. Her diverse client list includes AIGA, Bloomberg Businessweek, Google, IBM, The New York Times, Renault, Target and Uniqlo.

www.letasobierajski.com

WADE JEFFREE –

Hailing from Melbourne but now also based in NYC, Wade worked at Sagmeister & Walsh and Mother New York before setting up independently. He is a strong advocate of creative collaboration, with a body of work spanning art direction, branding systems, books, websites and apps.

www.cargocollective.com/wadejeffree



Above: Stylish art direction for three different scents by chic Brooklyn perfume house D.S. & Durga: Debaser (left), Italian Citrus (top right) and finally Burning Barbershop (bottom right).

Finding a life partner and a creative collaborator can throw up similar criteria. To thrive, you must be compatible, and on a similar wavelength; have a shared vision; complement each other's strengths, and support each other's weaknesses; plus, of course, enjoy each other's company. The only difference is that finding your collaborator attractive is, of course, optional.

Fortunately, Leta Sobierajski and Wade Jeffree could kill two birds with one stone and tick off all of the above criteria, joining forces for an ambitious personal project that laid the foundations for a bright future as a collaborative creative couple...

What are the pros and cons of collaborating as a couple?

Wade Jeffree: Honesty is both the biggest pro and con. It allows us to create and critique with absolute confidence. It can be brutal, but it's also efficient as there are no barriers.

Leta Sobierajski: Separation is also key. Although we both run on the same schedule – wake up at the same time, get to the studio at the

same time, eat lunch together – we typically begin projects separately, then come together with our ideas.

When we do find a solution we like, we tend to share our files back and forth. For graphic designers, the privacy of an artboard can be very precious and personal, but we trust that what was developed by one of us can be improved upon by the other.

While being together 24/7 can be arduous, as Wade mentioned, honesty is a key element in keeping our relationship strong.

What exactly do you mean by 'honesty' in this context?

LS: Being comfortable telling your partner your critical thoughts. An unfiltered critique is the best type of critique. If it's shit, your partner will tell you it's shit. If it's great, your partner will tell you it's great!

And it isn't simply about being honest with one another – it also involves being honest with yourself, and remaining true to your vision.

WJ: Exactly.

What hurdles have you overcome while working together, and how?

LS: I have a tendency to be rather stubborn. It's been a hurdle for me

to let go and share responsibility, instead of taking it fully on my own shoulders, which can be detrimental to health and happiness.

WJ: We get asked a lot, 'Do you fight?' or, 'How don't you kill each other?'. We spent time challenging ourselves to work together, through our Complements project. It was a great test for us to figure out each other's creative process.

That said, I'm more open and extroverted, and collaboration is really about dialogue. Since our dialogue is so strong as life partners, we can call each other out if one is in a mood. When Leta's being a bit stubborn, I can give a little nudge to get things working, and vice versa!

All relationships are about a push and pull of two people – even a client one. We're all striving for something, and figuring out how to obtain it.

How did Complements [shown on the following spread] come about?

LS: When we met, I'd just begun working independently. He was at a full-time job, so it was impossible to collaborate on professional work.

We began the series early in our relationship, about three months after meeting. One morning we ➤



Above: Image created for OFFF Barcelona, where Sobierajski and Jeffree spoke in April.

Top right: Rather like Jeffree's former studio Sagmeister & Walsh, the couple aren't afraid to strip off.

Centre-right and bottom row: Branding for French new-wave restaurant Le Turtle, which makes use of varied psychedelic symbology and visual occult references.

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z
1 2 3 4 5 6 7 8 9





Started a few months after Jeffree and Sobierajski met, Complements explores their relationship through portrait photography: "It combines our strengths in design, our sense of humour, and the universal strangeness of love," they explain.





Above: These visuals for New York-based event Likeminds were inspired by how nature "brings us comfort... but also brings out our wild side". Jeffree and Sobierajski represented five elements: air (top left), day (top right), nature (bottom left), earth (bottom right), and night.

Were preparing for the day, going about our separate yet synonymous routines, and were inspired by our compatibility – even in the most mundane situations.

We explored our relationship through portrait photography, sharing our penchant for humorous, often oddball imagery. Soon after meeting, we began living together. We could see how easy it was to work with each other, and how seamlessly our work could fit into our lives and our relationship. We ended the series in 2016, and Complements became the catalyst for us to get a studio and begin sharing client work.

What was the most challenging setup to create for Complements?

LS: We tried one photo where we covered ourselves in baby oil. It was shiny, sticky, and somewhat gruesome. We thought it would look really interesting on camera, but instead we both looked like we were sweaty and straight from our mother's womb. It hasn't seen the light of day.

Complements has a similar playful vibe to other 'coupley' projects, such as Jessica Walsh and Timothy Goodman's *40 Days of Dating*, or Vallée Duhamel's studio launch promo [both 2013]. How much are you influenced by other designers?

LS: Ironically, I didn't know about *40 Days of Dating* at the time. I think it launched after Wade and I had been dating for a few months, and it was a delight to see others creating couple-related projects at the same time. We greatly admire Eve, Julien, Tim and Jess, and are happy to be a part of this 'couples movement' that's being embraced by the design community.

WJ: It was about life influencing work, and vice versa. We are both workaholics, so were each looking for a partner who understood how work was a major part of our world. Starting Complements so soon after we began dating helped us realise that we'd work as a couple.

We played with a few ideas, and this approach suited not only our styles, but our situation, attitudes and perspectives at the time.

How would you describe your style?

LS: We have a similar vernacular when it comes to art direction. We love the prospect of a normal, basic scene, with a slight twist that brings the image into slightly surreal territory. We call this 'Purposeful Eclecticism' – we are careful to understand and follow the brief, but want to challenge our client to see how we can elaborate on the story.

Wade: you've worked at Sagmeister & Walsh and Mother, both known for their sense of playfulness and fun. How did those experiences inform your approach?

WJ: The key takeaway from my time at S&W was that being an asshole gets you nowhere. It was all about creating work that's approachable by all, not just other designers, with the end purpose that someone interacts with them, physically or mentally.

The idea of making approachable work was taken to another place at Mother, in a far more commercial context. I wanted to see if that mindset could be brought to market.



It was successful in some cases, but ultimately the agency model took too strong of a hold on me. The combination of those two studios definitely helped shape that idea of purposeful eclecticism.

Leta, you did various internships in advertising, client-side, and in editorial too, as well as some time as a junior designer... how did all of that prepare you to go it alone?

LS: Working at so many different types of companies helped me decide what I liked, and what I didn't, when it came to design. I liked working with small, intimate teams. I did not like working with large teams with ambiguous roles. I loved branding and graphic design, but hated style frames and motion graphics. It was a bit of a pick-and-choose scenario.

While I was young – I guess I still am! – and had these opportunities, I was hungry and excited. I poured my all into every task, and learned about things like negotiating with clients, working with others, prioritising time, and strategy. But no matter where I went, there were always things I wanted to do that never seemed fully applicable for the project at hand. Being independent allowed me to take larger risks, and push what clients would sign off without having to consider the pre-existing vernacular of a studio.

You're both multidisciplinary, with Leta covering graphic design, photography and art, and Wade tackling branding, book design, web and app design. How did you develop such a broad range of skills?

LS: I studied graphic design, but delved into other disciplines such as sculpture and painting. I wasn't even allowed to use a computer until my second semester.

I never took a photography class, but found ways to utilise the tools I needed to execute the visions I had. I find the setting I like, and shoot everything in the same way. I don't consider myself a professional, I just know how to get the job done.

WJ: I've learned by doing, and being thrown in the deep end – sink or swim. I also have a little ADHD, and can't help making work for myself! It seems strange to me that people would not have ideas outside of client-related jobs. Write them all down. Personal projects influence and manifest in all of your work, and anything outside your everyday practice can inspire new thoughts.

We're both continually surprised and continually learning – two things that help you evolve and grow professionally and personally. I still have those moments of clarity: it's why I love what I do. It gives me an insatiable appetite to keep creating work, and to evolve with it. □

Above: Jeffree and Sobierajski "share a penchant for humorous, and often oddball imagery", like this quirky portrait.

3 WAYS TO COLLABORATE SUCCESSFULLY

Wade Jeffree reveals how to do it right

01 KEEP YOUR MIND OPEN

"Collaboration is at the crux of every successful project," Jeffree believes. "It's about finding partnerships that make work and life better. The way to make the best work is to collaborate, learn, and then evolve." Plus, he points out, by moving into new territories through collaboration – such as photography, film-making or typography – it enables you to work more effectively with specialists on future projects.

02 BE AWARE OF YOUR LIMITS

"Nobody knows how to do everything, so collaborate with the people who do, and learn from it," urges Jeffree. "When someone is better at something than you, work with them! If you don't know 3D, work with a 3D artist and you will instantly elevate what you do." While you don't necessarily need the skills yourself, however, it always pays to make the effort to understand the process.

03 FIND YOUR OWN PERSPECTIVE

"It's tougher at the start of your career, but if you have an end goal, you'll be able to take aim and progress to hitting it," adds Jeffree. "If you don't know what you want, find someone who inspires you and annoy the shit out of them 'til they work with you."

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face

F O R A B R A N D

Type can be a hugely expressive way to define a brand's personality, and as Dalton Maag founder **Bruno Maag** explains, making the right choice is crucial

BRUNO MAAG

Bruno is a typesetter and type designer from Zurich, Switzerland. In 1991, he founded Dalton Maag, an independent type design studio in London which now has an international team of 40.
www.daltonmaag.com

Why do certain types of brands adopt certain types of fonts? Partly, at least, this can be attributed to a 'trend effect', which I'd define as a collective interpretation of design, absorbed through our familiarity with – and understanding of – the culture we happen to be part of. But there's also the way brands from different industry sectors choose to position themselves. Trends within specific sectors don't follow a strict rulebook, but certain styles of fonts represent specific emotional attributes.

For instance, geometric fonts with homogenised proportions tend to represent design purity, cleanliness and simplicity, values that many technology brands are currently keen to express. Fashion brands, on the other hand, have an ongoing love affair with high contrast modern designs with their elegant hairline strokes, bracketed serifs and smooth arching curves, expressing a timeless style.

Consumer banking also offers an interesting example, as these brands have been progressively moving away from authoritarian serif designs in favour of softer expressions, perhaps to appear more human and friendly as they aim to rebuild trust following the financial crisis.

In 1923, when Poffenberger & Franken conducted research

into how readers perceive different typefaces used to advertise products, they discovered that people responded almost uniformly to typeface and product combinations, and mostly used similar adjectives to describe what they felt about the different fonts they were asked to comment on.

Through a lifetime of exposure we learn, or are prepared to be seduced by, the subliminal messages presented to us through branding and communication. Fonts, and typography in general, contain layers of subliminal communication, and carry a wealth of meaning, even for viewers who are not well-versed in typography.

The contrast and modulation of the strokes, how a stroke termination is shaped, and height to width proportions determine whether a design is perceived as warm and friendly, or cold and mechanical.

This is why picking the right font is key to a brand's successful communication. Just like a logo or colour palette, the right font can help consumers identify the key characteristics behind a brand's attitude and encourage them to make positive associations with its products and services.

Typographic consistency across different communication channels establishes a sense of empathy and

loyalty between the brand and its audience over time, and is an unquestionable asset in a brand's toolkit. So how do we choose, or develop an ownable brand font? This is a question that we're asked every day.

A multitude of parameters and features affect the stylistic and functional properties of a typeface: some are global, affecting all glyphs within a font family; some are specific to style variants, such as Regular, Italic, Bold, Bold Italic; others apply to shared elements within each style variant; while a few relate to just individual letters.

With the democratisation of type design tools and the boom of available designs you can pick from, there are a number of criteria to take into account if you choose to license a font family for a brand. Being aware of the conventions at play behind our interpretation of the emotional qualities conveyed by a typeface will always be helpful.

SERIFS AND SAN SERIFS

First off, you could start by considering whether a serif or sans serif design is suitable. Serifs originate from carved inscriptions, mostly from the Roman Imperial period, and while lowercase letters have since evolved into a variety of other letter shapes, capitals and their associated serifs



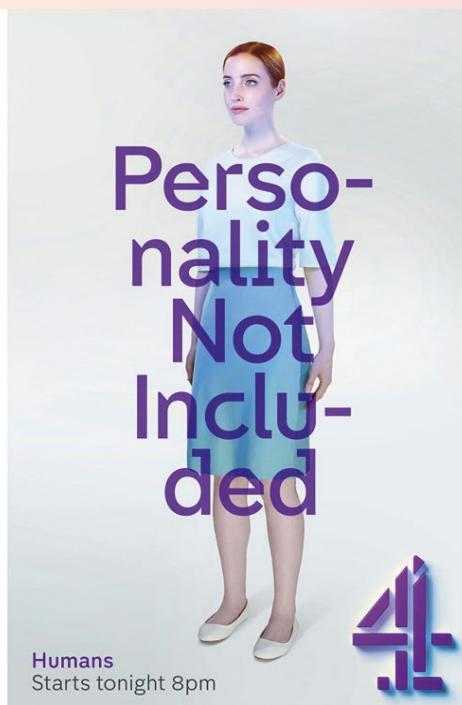
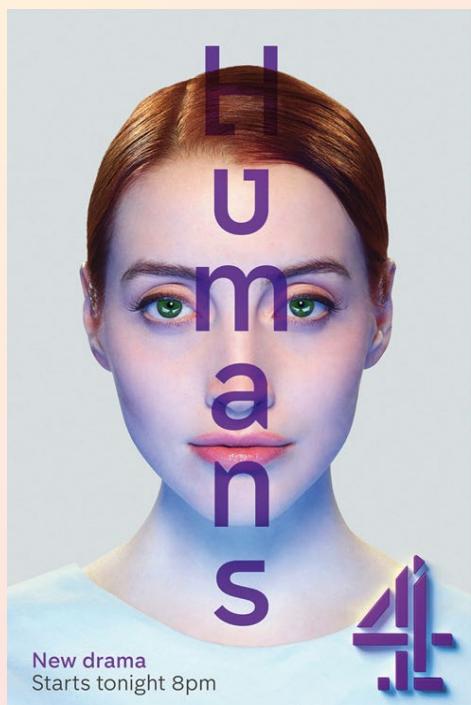
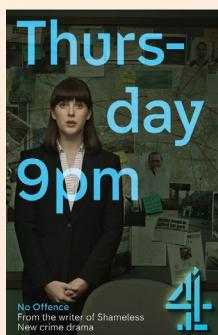
PROJECT FOCUS

CHANNEL 4, BY BRODY ASSOCIATES

Designed by Neville Brody for UK broadcaster Channel 4, this font family combines a functional text face design with a highly expressive companion for display use

Right: The display font, Horseferry, takes elements from Channel 4's logo, and incorporates these into the letterforms in a deliberately brutal fashion, building a highly recognisable and, some would say, audacious typographic expression.

Right: The basic text style, Chadwick, has a more predictable structure to meet its functional legibility requirements, plus the dependability required for fast-moving communication on-screen. The design takes inspiration from a distinctively British typographic heritage, giving both the typeface and the brand as a whole a national significance.



Left: Both designs share the same basic proportions, weight and underlying structure, which enables them to be combined effectively and seamlessly. Pairing two distinct font styles helps achieve strong brand expression without compromising on functionality, and this adaptability and non-uniformity reflects and supports Channel 4's brand's values perfectly.

PROJECT FOCUS

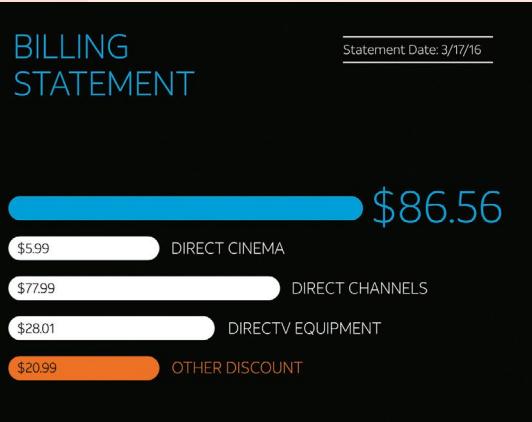
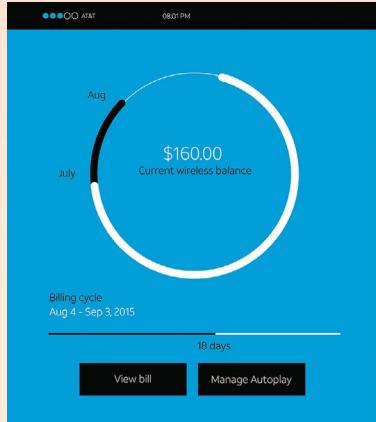
A T & T, B Y D A L T O N M A A G

This large font family for global telco AT&T is designed to meet the demands of new markets, while catering to diverse audiences across different platforms

Sans Thin	Slab Thin		
Sans Light	Slab Light	Condensed Light	Compressed Light
Sans Regular	Slab Regular	Condensed Regular	
Sans Medium	Slab Medium	Condensed Medium	Compressed Medium
Sans Bold	Slab Bold	Condensed Bold	
Sans Black	Slab Black	Condensed Black	
<i>Sans Thin Italic</i>	<i>Slab Thin Italic</i>		
<i>Sans Light Italic</i>	<i>Slab Light Italic</i>	<i>Condensed Light Italic</i>	<i>Compressed Light Italic</i>
<i>Sans Regular Italic</i>	<i>Slab Regular Italic</i>	<i>Condensed Regular Italic</i>	
<i>Sans Medium Italic</i>	<i>Slab Medium Italic</i>	<i>Condensed Medium Italic</i>	<i>Compressed Medium Italic</i>
Sans Bold Italic	Slab Bold Italic	Condensed Bold Italic	
Sans Black Italic	Slab Black Italic	Condensed Black Italic	

Left: This extensive brand font comes in a number of styles – Sans Serif, Slab Serif, Condensed and Compressed – all built around the same humanist structure. Incorporating this kind of diversity into a consistent framework helps unify the brand across the wide variety of typographic expressions and technical conditions that a complex global organisation like AT&T requires.

Below: Italics often present an opportunity to introduce distinction and variety to font families. Cursive styles can be introduced where appropriate, adding new dynamic forms based on calligraphy. The textural contrast between 'upright' and 'true' italics can provide an additional layer of lively expression.



Left: Covering everything from the space-saving functionality of the Condensed styles for legal text, to the expressive personality of the Slab Serif used for sports and entertainment headlines, the value of this brand font family lies in its versatility.

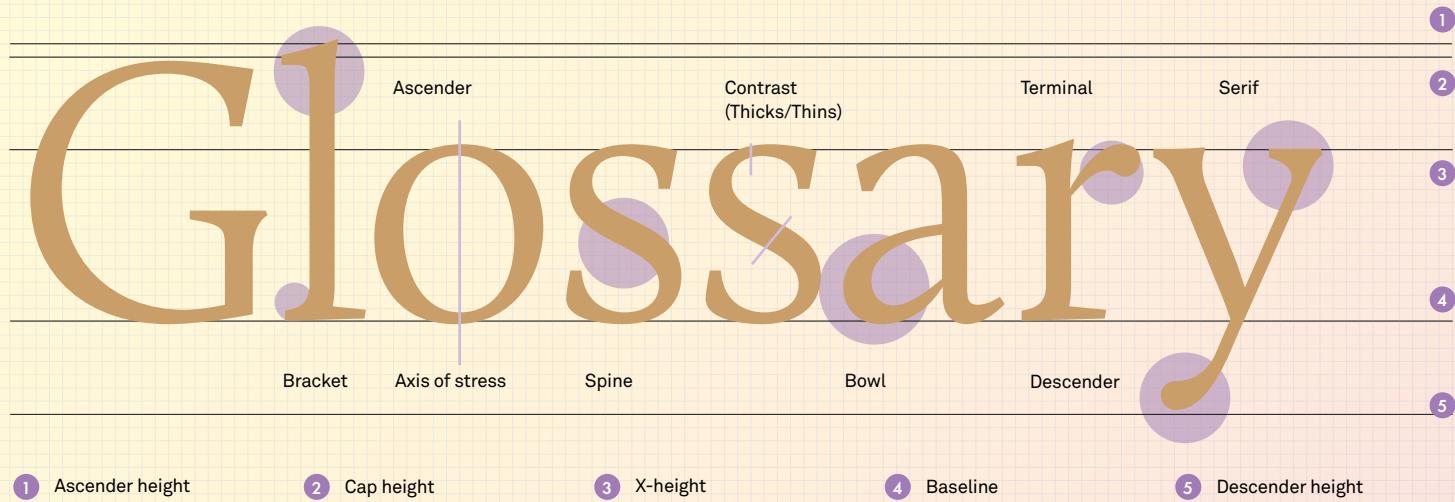
DID YOU SAY STURDY?
EXTREMELY AWESOME
expressive and contemporary feel
MELTING SERIFS
Bespoke styles and weights for every use



Above: Slab Serifs are typographically strong and distinctive and usually stand up well individually, but in this case, sharing proportions and structure with the Sans Serif design enables both to be used together with great effect.

PRO INSIGHT

LETTERFORM ANATOMY PART ONE



have survived with very few fundamental changes. This deep-rooted history brings with it an inescapable association between serifs and their antique origins, making serif fonts more suited to cultivated, academic and more thoughtful communication.

The advantage of serifed letters has been understood for hundreds of years of print-based typography: they help to combine or 'glue' letterforms together into word elements. The internal density that serifs provide also creates more clearly defined horizontal rows of text, making the process of switching from the end of one line of text to the beginning of the next more efficient.

Sans serifs, for their part, made their first appearance in the 19th century and were used initially for commercial headlines and advertisements. In the age of print, their low contrast and absence of serifs made most sans typefaces harder to follow for general reading and so they were not a suitable choice for the text of a book, magazine or newspaper. But the boom of screen-based technology

over the last decade or so has brought a resurgence in the popularity of the sans serif.

The complex texture and density of the serifed fonts did not always perform well in digital form, and screen resolutions were not sufficient to render as accurately the reading sizes we normally find comfortable in print media. In this context, the monolinear stroke weight and functionality of the sans serif made it an appropriate choice for their association with a more rational and industrial ideology and their functionality in digital environments.

CONTRAST IN FONT

Next, you should consider which contrast in a font will be more appropriate for your brand. Despite the passing of many generations, the same calligraphy-inspired stroke modulation between thick and thin strokes that was incorporated into those earliest forms of movable type is still recognised today, informing the construction of digital type.

High contrast fonts generally are more effective when used at

display sizes, where their elegance can be appreciated. However, their use for text can prove problematic due to the delicacy of their thin strokes, which have a fracturing effect at small sizes, reducing visual definition.

Low contrast fonts can also present limitations, but for different reasons. In display and larger text sizes they perform well, but for text use in general, their reduced internal space also reduces visual definition. Both extremes have an important role to play in display typography: high contrast designs can provide an impression of classical dignity and grace, while lower contrast designs can contribute a sense of robust solidity, confidence and permanence.

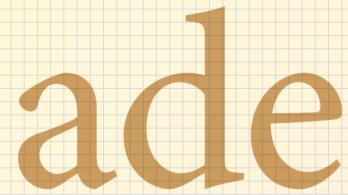
FONT STRESS

You should consider the stress or axis of the font, which refers to the angle at which contrast occurs in a letterform, usually ranging from vertical to a somewhat back-slanted diagonal. This can best be noted by looking at the letter 'O' and noting if the bottom left is thicker than ➤

PRO INSIGHT

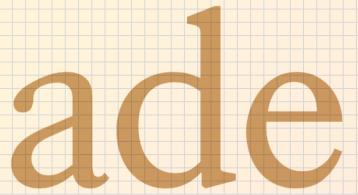
TYPE CLASSIFICATIONS

Use this handy reference guide as a reminder of the 12 main styles of typeface



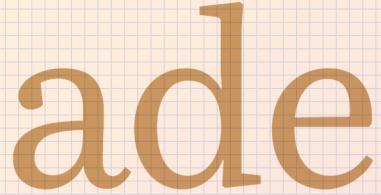
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Humanist Serif



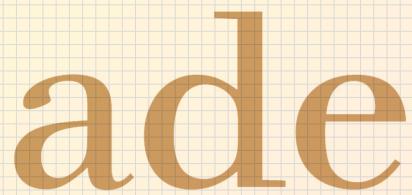
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Old Style



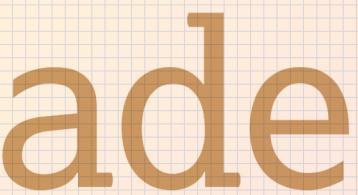
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Transitional



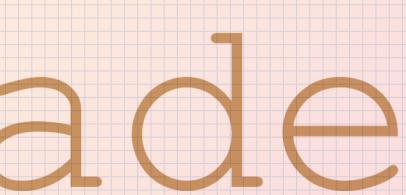
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Modern



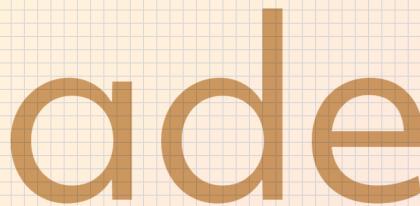
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Slab Serif



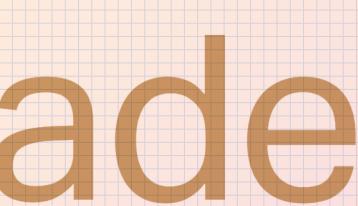
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Monospaced



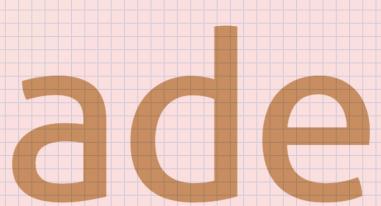
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Geometric Sans



ade

Neo-Grotesque



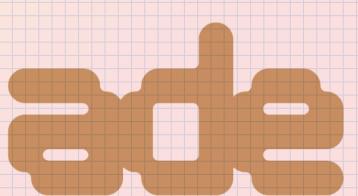
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Humanist Sans



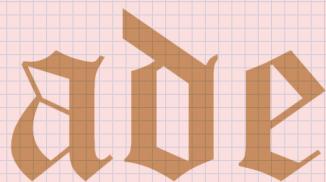
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Script



ade

Display



ade

Black Letter



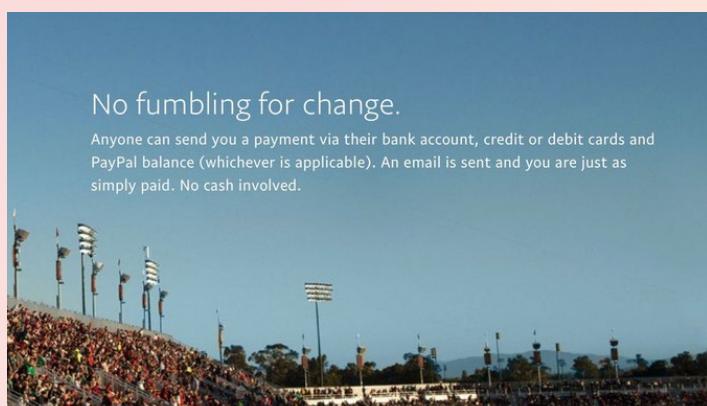
PROJECT FOCUS

PAYPAL, BY KLIM TYPE FOUNDRY

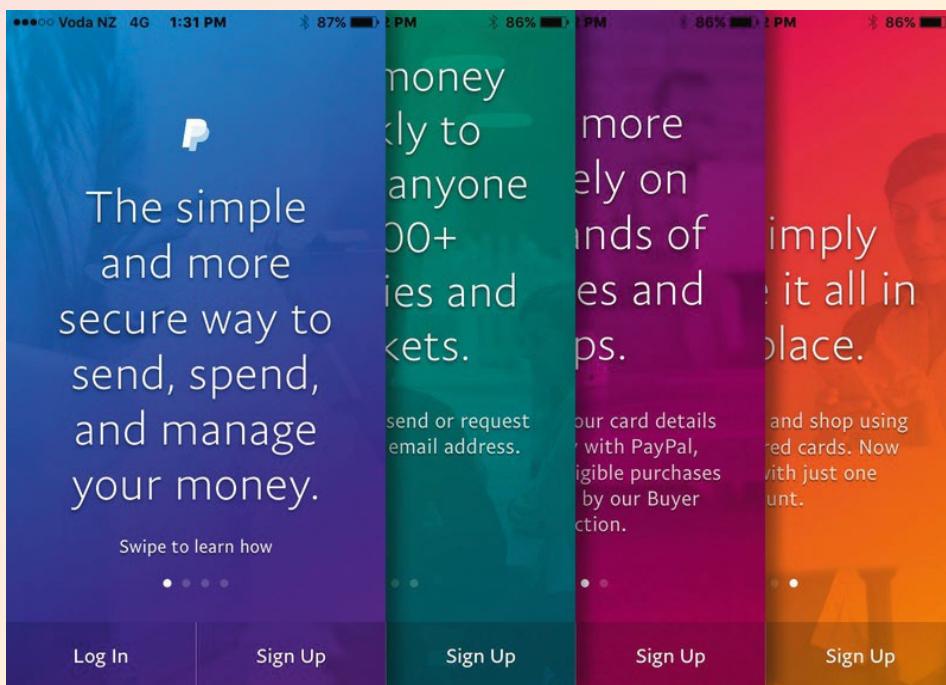
This humanist sans font family for online payment service PayPal

was designed specifically with mobile communication in mind

Right: PayPal Sans Small is optimised for text sizes, and is more functional and economic through compact proportions. The more expressive PayPal Sans Big has tighter spacing, more weights, taller ascenders and descenders, and more generous proportions.



Left and below: Brand fonts need to articulate personality, but shouldn't shout for attention. PayPal's aim was to create an understated elegance, balancing distinctiveness with dependability. Combining the two styles enables each to perform its typographical role.



☒ the top left, and if the top right is thicker than the bottom right.

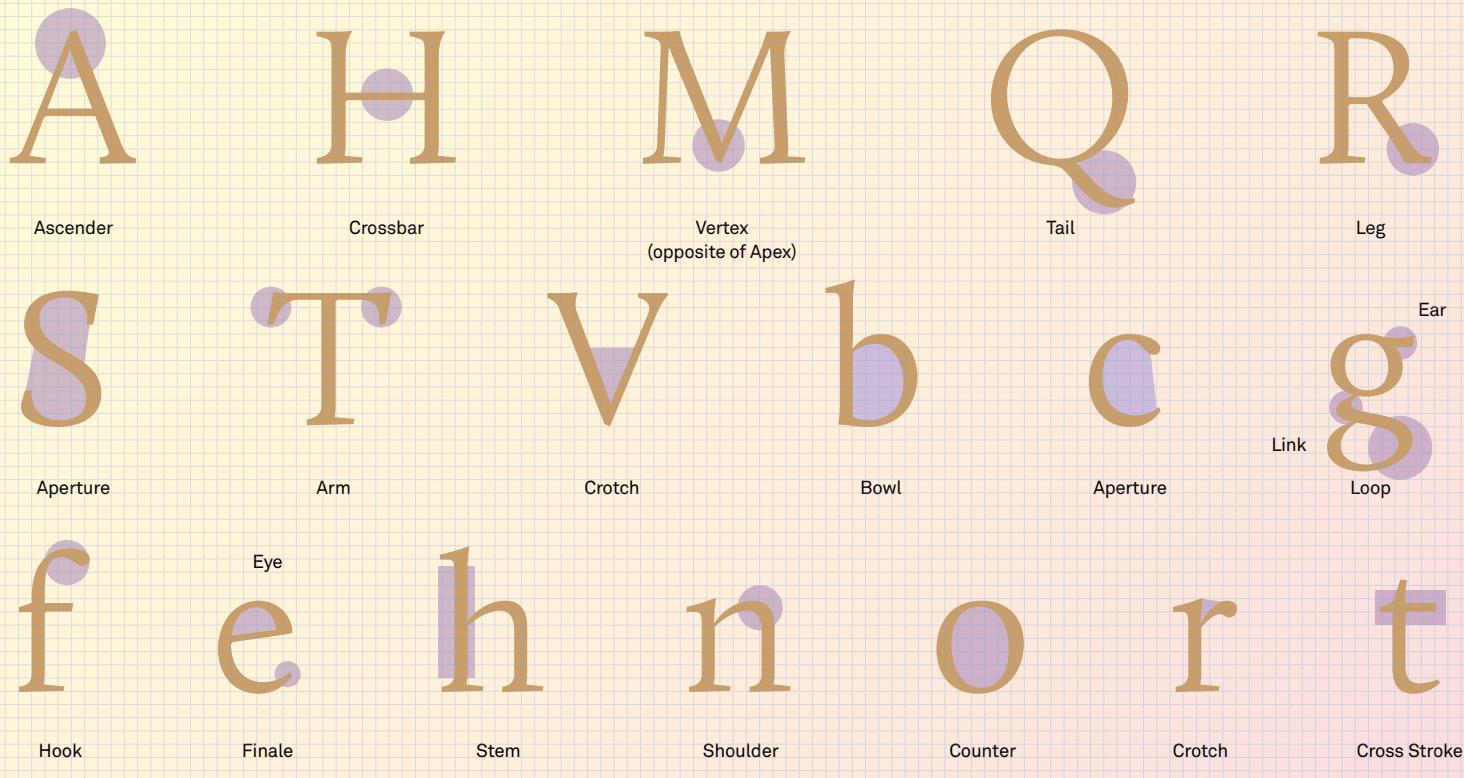
If this difference exists, the letter has diagonal stress. The reason for this angled stress is due to calligraphic construction and principles applied to traditional Roman type styles we use for text copy. These 'old style' designs are generally considered warm and friendly with their angled stress providing a slightly coarse, organic texture on the page. The flowing rhythm of the text, enhanced by naturally occurring oblique ascender and x-height serifs, serve to combine individual letters more readily into clearly defined word elements. The irregularity and down-to-earth familiarity of these designs seems to invite the reader to enter the text and read.

VERTICAL STRESS

If the two halves of the 'O' are horizontal mirror images of each other, with the sides thicker than the top and bottom, then the letter has vertical stress. Unlike the Roman typefaces which developed naturally over time, a more rational approach to verticality emerged in the 18th century with the development of typefaces we now call 'modern'. Aside from their functional properties, vertically stressed moderns have a more refined, austere elegance about them, qualities that are best appreciated when used at display sizes for magazines and posters. At text sizes, however, they seem to convey a sense of cool clinical ☒

PRO INSIGHT

LETTERFORM ANATOMY PART TWO



► detachment, inviting the reader to look at the text rather than read.

Another element that should influence your font choice is a font's vertical parameters (ascender, x-height and descender). If we are familiar with most words we encounter, when our eyes scan the page we look for clues based around the context of the passage we are reading. This makes us able to guess collections of words within a phrase or sentence based on their length, architecture and context as our eye moves forward and backward in saccades.

A tall high x-height will help maintain clarity of the characters, but this may come at the expense of word and line definition. A short x-height will restrict definition within the x-height portion of a font, particularly in bolder weights, but will define more clearly the silhouette or shape of words within a text. The ideal x-height for your brand font will allow sufficient

space to build lowercase letters, including the more complex 'a', 'e', 's' and 'x,' without compromising their definition at whatever range of sizes the font is designed to cover, as well as taking into account its relationship with the ascender height.

COUNTER BALANCE

The architecture of the letters is also heavily influenced by whether the designer opted for open or closed counters, which will be particularly relevant for corporate branding needs, where fonts are required to perform effectively over a wide range of media and sizes with an economy of space. Since these fonts are often monolinear the designer is required to ensure that there is sufficient internal space within the letterforms and to consider restrictions to their width proportions. To overcome these constraints, designers will often resort to humanist designs,

where the construction and architecture of the letters helps provide more internal space.

Closed counter styles are available in the form of grotesque (grotesk) designs in which the outer loops of 'a', 'c', 'e' and 's' are hooked in towards the middle of each letter. To maintain their flexibility and legibility at small sizes, these fonts are generally made with an enlarged x-height and with the widths of the enclosed characters increased but, as discussed earlier, there is a corresponding reduction in legibility at text sizes.

These are just a sample of the criteria that should be considered in your choice of a brand font and there are many features which will influence a decision that should be articulated around a solid understanding of the brand's identity. There is no overarching formula as to which designs are right or wrong and the most important thing is to thoroughly ↗

PROCESS FOCUS

CUSTOM FONT DEVELOPMENT

A precisely tailored custom typeface can be one of the most valuable assets in a brand's armoury. Here, the **Dalton Maag** team reveals the process behind creating one from scratch...

ver the years we have modified and developed brand fonts for many organisations, big and small, and this has led us to create a clearly defined and collaborative process. It is broadly divided into five key stages: research, ideation, design concept, concept refinement, and execution.

We always start by identifying and mapping our clients' needs by discussing emotional expression, technical, linguistic and logistic requirements in a workshop. The findings are compared to timing and budget constraints, and an informed decision can be made to advise the client on a font solution that will match their needs exactly and serve them for many years.

Research informs the different design directions which we will submit in a first round of ideations, each of which will be critically discussed with the client and slimmed down to preferred concepts. Depending on the linguistic requirements, we'll produce concepts for key characters of other writing systems. From a design point of view, this helps us identify which Latin design features can be carried over, and conversely, design features from other writing systems may influence details in our alphabet.

At the concept refinement stage we'll increase the character set to include a wider range of glyphs and enable dummy copy setting, explore the most suitable font weights for the brand's needs, and conduct testing of our design assumptions against technical and production requirements. Depending on the size of the project, such as number of font styles or writing systems, many parts of the design process happen in parallel. Although the client may have need for certain font styles to be delivered first, this



approach ensures that key parts of the project are concluded at the same time.

Once a decision is made on the final design concept, and refinements have been applied, we will begin with the execution, designing and engineering all necessary fonts in the family, including relevant OpenType features such as ligatures, pre-composed words, sets of proportional and tabular numerals, and accented characters to support European languages and beyond.

Fonts are then optimised for digital environments and once ready, are then delivered to the client with a full transfer of IP, allowing them full flexibility.

Above: The Dalton Maag team discuss different variants of a typeface, using dummy copy.

Below: Detailed annotations focus on the fine, expressive details of each letterform.





PROJECT FOCUS

RIO 2016, BY DALTON MAAG

To meet the requirements of one of the largest sporting events on the planet,
this expressive script typeface for Rio 2016 needed to function across on-site
decoration, official publications, videos, retail products and much more

Right and below right:
This script font family
was based on an existing
logo design created by
Brazilian agency Tátil
Design de Ideias, and
retains the brand's
original playful and
welcoming expression.



Below: The nature of a script font requires several variants of each character if it is to reach its full potential. These additional characters can be used in conjunction with advanced font engineering to create contextual alternatives, giving the script an authentic, hand-written vitality.



Rio de Janeiro *Rio de Janeiro*

Tiro esportivo *Tiro esportivo*

Transformação *Transformação*



Brasília



Belo Horizonte

Left: Rio 2016 was one of those cases where a large typographic palette was not required. The dynamic, flowing letterforms are full of energy, and this was then applied to other graphical elements, such as these icons.

► map the requirements and context in which the typeface will be used. This will very much be determined by how expressive or functional it should be, what it should look like, and in which digital environments, operating systems and screen resolutions it will be used.

FINDING A SWEET SPOT

Considering which required writing systems will be needed at an early stage is also paramount. After all, it would be a shame to pick a font family that looks good, but doesn't cover all the script systems that the brand will need to communicate in its other markets. It's possible to pair or match a Latin font in another script system, but at the risk of diluting the brand's expression.

In a nutshell, picking the right brand font should come from discussing emotional features, visual language, technical, linguistic and logistic requirements with the brand. If possible, you should also liaise not only with the client's design and marketing departments, but also with IT and legal, as each team often has different or additional needs.

Ultimately, the sweet spot where brand expression and functionality meets is where you'll find the right typeface for your brand. □

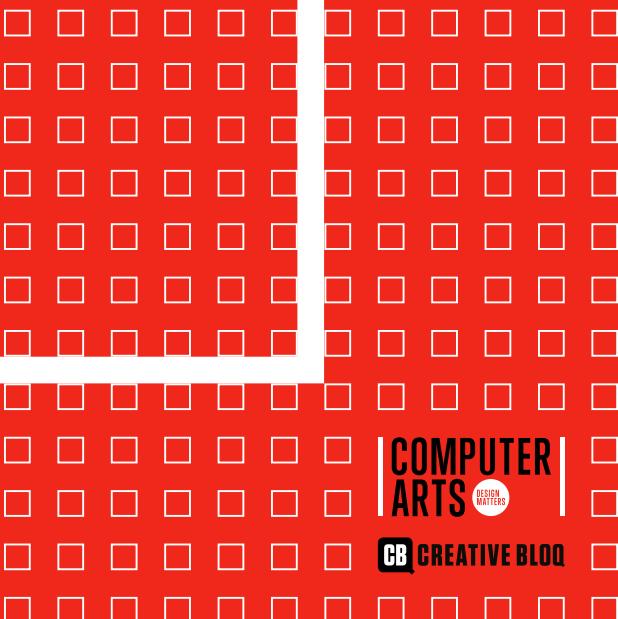
CHARACTER DESIGN

The founders of Pictoplasma reveal the styles to watch in character illustration.

NEXT MONTH

brand impact awards.

Submit your
best branding
to the Brand
Impact Awards



CA's annual celebration of the world's
best branding – **deadline 9 June!**

Categories span over
20 market sectors, from
culture to entertainment

BIA judges include
creative directors from
Interbrand, Wolff Olins,
Monotype, Carlsberg
and Barclays

Past winners include
johnson banks,
The Partners and
Sagmeister & Walsh



For a full list of categories and entry instructions:
www.brandimpactawards.com



PART 8

This special 10-part series, in partnership with D&AD, is curated by this year's New Blood trustee Tom Manning. Each advice-packed article reveals the skills it takes to survive and thrive as a young designer in the modern industry, and this month, Tom explores how to make a positive impression at your degree show. *Subscribe today to guarantee you get the rest of the set: see page 34.*

Visit New Blood 2017!

5–6 July, for more details see
www.dandad.org/newblood



FEATURED IMAGES:
Above: D&AD New Blood 2016. Below:
Arts University Bournemouth (left) and
Plymouth University (right) both won
Best Stand awards.



PART 1

Tom's first year in design showed us why bold risks are often essential for your creativity.

PART 2

We examined why fulfilling a design brief is about understanding your audience.

PART 3

Advice on how to balance making money with being happy and fulfilled by your career.

PART 4

Transform ideas into captivating online solutions that are better than Netflix.

PART 5

How to improve your relationships and get the most out of a mentor in eight simple steps.

PART 6

Banish indecision and become more productive – put that creative muscle to work!

PART 7

Why learning to code could transform your career as well as your website.

MAKE THE MOST OF YOUR DEGREE SHOW

In the eighth part of our D&AD New Blood series, **Tom Manning** shares his tips to stand out from the crowd at your final-year show

We're hurtling towards summer, and degree show season is nearly upon us. If you're a final-year student, you may right now be packing bags in supermarkets, selling your work at art fairs, or tending to your crowdfunding page to raise the cash for your show. But for all the effort that you put in, you want to be sure to get the results you're after. Here are some tips to follow, and traps to avoid, to stand out from all the other graduates.

1. FIND OUT WHO'S COMING

Obviously your parents. Expect your mum to break down in tears after a few glasses of cheap white wine, and be prepared for your dad to make you pose for photos in front of your work. This will happen. But your show is also the perfect reason to reach out to industry professionals; those people who you've always admired but been too nervous to contact. Skip the easily ignored email and send them a well-designed physical invite instead. Not only will it make them feel special, even if they aren't able to make it there's a reminder of you sitting on their desk. If they do RSVP that they'll come, make sure you know their face and look out for them on the night.

2. CHOOSE THE WORK TO INCLUDE

With the limited space you're likely to have for your show, the chances are that you can only enter one piece of work. So how can you get people excited, and communicate something about you as a designer? Well, pick work that immediately shows off your thinking and your craft. Beware of showing films that require sound, or the dreaded app screen walkthrough. Visitors might only have an hour to see everything in the show, so unfortunately they won't be able to spend 10 minutes trying to wrap their head around a single piece. Make sure that what you've put on the wall communicates without the context provided by sketchbooks, research, or an explanation.

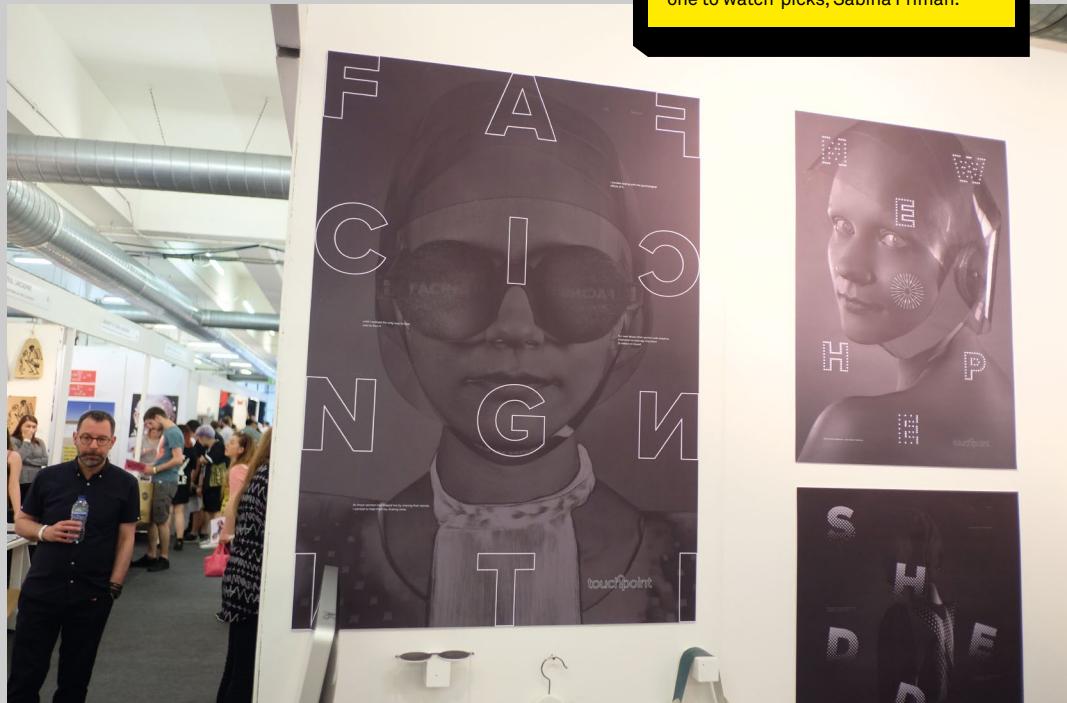
3. ENSURE IT LOOKS STRAIGHT

Having chosen your show piece, and spent many late nights finishing it, please, please, present it well. There's nothing that lets down a great piece of work more than displaying it badly. If it's on a white wall, make sure you've painted it. If it's hung, make sure it's hung straight, and that you've rubbed out your pencil-marked guidelines. If there's a caption, make sure the spellings are right. And work with the other students around you □



**TOM MANNING,
D&AD NEW BLOOD
TRUSTEE 2016**

Tom is carpeing all the diems. Attempting not to make advertising as a junior creative at Havas London, he was also elected D&AD New Blood trustee in October 2016. In his spare time he makes, designs and codes fun things on the wild wild web. He wrote this bio himself, in the third person, to try to make it sound more legit. www.dandad.org



The third Best Stand award in 2016 went to Edinburgh Napier University, which featured the work of one of CA's 'one to watch' picks, Sabina Friman.

IT'S SO IMPORTANT TO KNOW WHO YOU'RE TALKING TO: IS IT YOUR MATE'S DAD, OR THE CREATIVE DIRECTOR OF YOUR FAVOURITE AGENCY?

► to make sure the flow of projects makes sense as you move around the room. These are the things that are hard to get right when you're operating on a few hours' sleep, but they tell someone almost as much about you as the work itself.

4. MAKE YOURSELF AVAILABLE

What's the perfect distance to stand from your piece? A few centimetres? A metre? Run away from it altogether? There's no right answer, but it's good to be able to see your space most of the time. You never know who might be interested in finding out a bit more about you or your work. But whether or not you go up to someone and talk to them doesn't need to become a source of anxiety or a big deal. If they seem interesting or interested, just introduce yourself. But if you do start talking to someone, first things first, ask for their name and where they work. I can't tell you the number of great conversations I've had with people that I

don't have a clue about. It's so important to know who you're talking to: is it your mate's dad, or the creative director of your favourite agency?

5. GET BUSINESS CARDS

"Look at that subtle off-white colouring. The tasteful thickness of it. Oh, my God. It even has a watermark." Okay we're not in American Psycho, but business cards are still important at degree shows. Chances are the person you're talking to won't have one, so the next best thing is to offer them your card. Be sure to also leave a stack next to your work as they become even more important when you're elsewhere. Keep them well-designed, simple, and cheap! You'll see parents and other students picking up one of every card for the memories, so if each card costs you £1, it'll quickly get pricey.

6. DON'T HAVE ONE TOO MANY

Sorry to sound like your mum – actually scrap that, she's already sloshed on the cheap white – but even though a free bar might be tempting, resist! I mean, sure have a glass of something. But please, don't get drunk. Remember, you're on show. Future employers are likely to be there and may want to talk to you, which is hard if you're an incoherent mess. Your show probably closes around 9pm anyway, which means you have a good eight hours to go out afterwards to celebrate your success, which you should! □

HOW TO FOLLOW UP

ONCE THE SHOW IS OVER AND YOU'VE SHED BUSINESS CARDS, WHAT NEXT?

You did it! The show was a roaring success, you've taken your work down and now have a 200cm installation in the corner of your living room. Time to sit by the phone and wait for it to start ringing off the hook, right? Wrong.

Was there someone you invited who wasn't able to make it? Then write them an email! Tell them how the show went and mention that you'd still love to show them your work if they have time for you to come in. Was there someone interesting who you spoke to at the show? Same deal. Get in touch to say it was great to meet them, and ask if they have any opportunities to offer a young designer.

The degree show marks the end of your degree, but it's the start of your career. Strike while the iron's hot – your persistence will pay off.

WIN A £500 COMMISSION!



DESIGN THE COVER OF COMPUTER ARTS

OUR THREE PREVIOUS WINNERS



Left to right: Falmouth graduate Paddy O'Hara created a bold lemon-scented cover for issue 230; Glasgow Clyde College student Julia Frances made use of transparent glitter foil on issue 243; and University of Leeds graduate Krystina Chapman used diffuser foil and blue pearlescent varnish on her issue 256 cover. Could you be next?

SPECIAL TREATMENTS BY

Celloglas™

Computer Arts has a history of showcasing and supporting new talent, as well as creating eye-catching, innovative covers. Now in its fourth year, CA's annual cover design contest, in partnership with D&AD New Blood, returns this summer.

The brief is simple: design an original cover concept for our forthcoming New Talent special. Themes such as 'fresh talent', 'rising stars' or 'getting noticed' could all be potential starting points – but feel free to explore something more abstract and conceptual.

Our print finishing partner Celloglas has supported the contest since it started, with innovative special treatments to enhance the winning designs. This year, we're challenging entrants to get creative with a shimmering Mirri finish – find out more at the link below.

This is a new talent contest: to enter, you must be a current student or recent graduate (within two years). We'll showcase the final shortlist on Creative Bloq, and the winner will receive a £500 commission to develop their concept into the final cover. Good luck!

Hurry! Entry deadline is midnight on 2 June 2017: www.bit.ly/design-ca-cover

20 17

GRADUATE SHOWCASE LISTINGS

MAY

**Kingston School of Art,
Kingston University**
<http://fada.kingston.ac.uk/events/degree-shows>
Knights Park campus, Grange Road, Kingston-upon-Thames, Surrey, KT1 2QJ
● 18 May–9 June

**Edinburgh Napier University:
More Than a Degree Show**
www.napier.ac.uk/courses/browse-interests/design/degree-show-17
Merchiston Campus, 10 Colinton Road, Edinburgh, EH10 5DT
● 19–28 May

**Central Saint Martins:
Show One**
www.arts.ac.uk/csm/whats-on-at-csm/degree-shows-2017
Granary Building, 1 Granary Square, London, N1C 4AA
● 24–28 May
CSM's first show includes its prestigious BA and MA Fine Art courses, as well as photography and moving image work.

**University of Hertfordshire:
Headlines Degree Show**
<https://headlines.herts.ac.uk/degreeshow>

Art & Design Gallery, University of Hertfordshire, College Lane, Hatfield, Hertfordshire, AL10 9AB
● 25 May–2 June

London College of Communication
www.lcc.arts.ac.uk
London College of Communication, Elephant & Castle, London, SE1 6SB
● 25–31 May (Media School)
● 7–10 June (Screen School)
● 16–22 June (Design School)
LCC invites you to celebrate work by students from its School of Media's advertising and photography courses; students of graphic design and illustration at its Design School; and film, animation and games design students at its Screen School.

Liverpool John Moores School of Art and Design
www.ljmu.ac.uk/about-us/events/art-and-design-degree-show-2017
The John Lennon Art and Design Building, Duckinfield Street, Liverpool, L3 5RD
● 26 May–9 June

Cardiff Metropolitan School of Art and Design
www.cardiffmet.ac.uk/artanddesign/gallery
Llandaff Campus, Cardiff, CF5 2YB
● 27 May–2 June

Canterbury Christ Church University: Fine and Applied Arts BA Degree Show

www.canterbury.ac.uk/arts-and-culture/event-details.aspx?instance=66202
Sidney Cooper Gallery, 22–23 St Peter's St, Canterbury, CT1 2BQ
● 28 May–11 June

**University of Derby:
The Big Show**

www.derby.ac.uk/big-show/public-exhibition
Markeaton Street, Derby, DE22 3BD and Britannia Mill, DE22 3BL
● 30 May–11 June

JUNE

University of Gloucestershire

www.glos.ac.uk
Hardwick Centre for Fashion, Art and Photography, St Paul's Road, Cheltenham, GL50 4BS
● 2–16 June

University of the West of England: The Creative Industries Degree Show

www1.uwe.ac.uk/whatson/degree-shows/creativeindustries.aspx
City Campus at Bower Ashton Studios, Kennel Lodge Road,

Bristol, BS3 2JT; City Campus at Arnolfini, Narrow Quay, BS1 4QA; and City Campus at Spike Island, 33 Cumberland Road, BS1 6UX

● 2–8 June
Discover new artists, designers and media practitioners at UWE Bristol's annual degree show for the creative industries, showcasing the work of more than 500 new graduates from its Art, Design, Film and Journalism programmes.

University of Portsmouth
<http://degreeshows.cci.port.ac.uk>
Eldon Building, Winston Churchill Avenue, Portsmouth PO1 2DJ
● 2–9 June

University Campus Suffolk
www.uos.ac.uk/content/2016-exhibition-listings

Arts Building, Waterfront Building and Gallery, Neptune Quay, Ipswich
● 2–9 June

Belfast School of Art

www.ulster.ac.uk/ulster-life/events
Ulster University, York Street, Belfast, BT15 1ED
● 2–10 June

**Staffordshire University:
Show and Tell**

www.staffs.ac.uk/events/degree-show
College Road, Stoke-on-Trent,

Staffordshire, ST4 2DE
● 2-10 June

**University of Westminster:
BA Fine Art Mixed Media**
www.westminster.ac.uk/about-us/our-galleries/ambika-p3
Ambika P3, University of Westminster, 35-100 Marylebone Road, London, NW1 5LS
● 3-6 June

University of Cumbria
www.cumbria.ac.uk
Brampton Road campus and Caldewgate, Carlisle, CA3 9AY
● 3-9 June

Nottingham Trent University
www.ntu.ac.uk/art-and-design-degree-show-2017
Arkwright, Barnes Wallis, Bonington, Newton and Waverley

buildings, City site, Nottingham Trent University, NG1 4BU
● 3-10 June

University of Central Lancashire
<https://lancashireartsfestival.co.uk/degree-shows>
Preston Indoor Market, Earl Street, Preston, PR1 2JA (photography)
● 3-10 June
Victoria Building, UCLan, Preston, PR1 2HE (design)
● 10-16 June

Edinburgh College of Art
www.eca.ed.ac.uk/eca-home/news-events/degree-show-2017
74 Lauriston Place, Edinburgh
● 3-11 June
For nine days in summer, Edinburgh College of Art is transformed into a public

showcase of the work of its graduating students, most of whom are completing undergrad degrees. This year, the work of students from Art, Design, Architecture and Landscape Architecture will be on show.

University of Brighton
<http://arts.brighton.ac.uk/arts/shows/graduate-show-2017>
University Galleries at 58-67 Grand Parade and 154-155 Edward Street, Brighton
● 3-11 June

**Newcastle University:
Fine Art**
<http://fineart.ncl.ac.uk/ba2017>
Newcastle: Fine Art Department, NE2 2PT & Great North Museum, Hancock, NE1 7RU
● 3-17 June
London: Hoxton Arches, Arch 402

Cremer Street, London, E2 8HD
● 22-26 June

**University of Reading:
Department of Art**
www.reading.ac.uk/web/files/universitypublications/B18624summer-events-2017.pdf
TOB1, Earley Gate, Whiteknights campus, Reading
● 5-9 June

**University of Westminster:
BA Animation**
<https://westminsteranimation.wordpress.com/>
Regent Street Cinema, 309 Regent St, London, W1B 2UW
● 8 June

University of Salford
www.salford.ac.uk/create/events/2017/degree-show

New Adelphi, University of Salford,
University Road, Salford M5 4WT
● 8–15 June

University for the Creative Arts: Farnham
www.uca.ac.uk/graduationshows/shows/farnham
Falkner Road, Farnham, GU9 7DS
● 8–17 June (closed Sunday 11)

Cambridge School of Art: Electric Eye
www.anglia.ac.uk/arts-law-and-social-sciences/cambridge-school-of-art/our-degree-shows
Ruskin Gallery, East Road, Cambridge, CB1 1PT
● 9–17 June

Arts University Bournemouth
<https://aub.ac.uk/news-events/summer-shows>
Wallisdown, Poole, Dorset, BH12 5HH
● 9–17 June (BA)
● 6–10 September (MA)

University of Wolverhampton
www.wlv.ac.uk
MK Building, City Campus, Wulfruna Street, Wolverhampton, WV1 1DT
● 9–21 June

University for the Creative Arts: Rochester
www.uca.ac.uk/graduationshows/shows/rochester
UCA Rochester, Fort Pitt, Rochester, Kent, ME1 1DZ
● 9–23 June (closed Sundays)

Leeds College of Art: Degree Show
www.leeds-art.ac.uk
Vernon St, Leeds, LS2 8PH and Bleinheim Walk, Leeds, LS2 9AQ
● 10–15 June

Buckinghamshire New University
<http://bucks.ac.uk>
High Wycombe Campus, Queen Alexandra Road, High Wycombe, Buckinghamshire, HP11 2JZ
● 10–16 June

Glasgow School of Art
www.gsa.ac.uk/life/gsa-events/events/d/degree-show-2017

Glasgow School of Art, 167 Renfrew Street, Glasgow, G3 6RQ

● 10–17 June
The annual undergraduate degree show features work from graduating students across the School of Design, School of Fine Art and the Mackintosh School of Architecture.

Hereford College of Arts

www.hca.ac.uk/summershow
College Road campus, Hereford, HR1 1LT

● 10–17 June

Manchester School of Art (Manchester Met)

www.art.mmu.ac.uk/degreshow
Benzie, Grosvenor and Chatham Buildings, MMU All Saints campus, Oxford Rd, Manchester, M15 6BH

● 10–21 June

University of Reading: Typography and Graphic Communication

www.reading.ac.uk/newsandevents/Events/Event719369.aspx
TOB2, Earley Gate, Whiteknights campus, Reading, RG6 6AU
● 12–17 June

University of Sunderland

www.sunderland.ac.uk/degreeshows
City Space, Chester Road, Sunderland, SR1 3SD
● 17–22 June (closed Sunday)

University for the Creative Arts: Canterbury

www.uca.ac.uk/graduationshows/shows/canterbury
New Dover Road, Canterbury, Kent, CT1 3AN
● 17–30 June (closed Sundays)

London Metropolitan University: Sir John Cass School of Art, Architecture and Design

www.londonmet.ac.uk/projects/listing/shows/2017/cass-summer-show

Central House, 59–63 Whitechapel High St, E1 7PF

● 23 June–8 July

Plymouth University: Hot '17

www.plymouth.ac.uk/schools/school-of-art-design-and-architecture/hot17

Plymouth University campus – Roland Levinsky building, Scott building and Peninsula Arts Gallery; and Royal William Yard – Mills Bakery, Plymouth.

● 10–16 June

HOT '17, the Architecture, Art and Design degree show, offers a celebration of creative talent from final year students. Work on show covers a range of courses including 3D Design, Digital Media Design, Fine Art, Graphic Communication with Typography, Illustration, Media Arts and Typography.

Loughborough University

www.lboro.ac.uk/departments/aed/degree-show-17
Edward Barnsley Building, Epinal Way, Loughborough University, Leicestershire, LE11 3TU
● 10–18 June

Plymouth College of Art

www.plymouthart.ac.uk/latest/calendar/breaking-through-degree-shows-2017
Plymouth College of Art, Tavistock Place, Plymouth, PL4 8AT
● 10–22 June

Brunel University: Made in Brunel

<http://madeinbrunel.com/show-2017>
Bargehouse, Oxo Tower Wharf, London, SE1 9PH
● 15–18 June

Wimbledon College of Art

www.arts.ac.uk/wimbledon/events/summer-shows/
Merton Hall Road, London, SW19 3QA
● 15–24 June

The UAL college's summer show features work from students on its MA Fine Art course and degree courses in painting, sculpture, set design and more.

Free Range: Goldsmiths, University of London

www.free-range.org.uk
F Block S2, Old Truman Brewery, Brick Lane, London, E1 6QL

● 15 June–17 July

Free Range is an Old Truman Brewery special project set up by Tamsin O'Hanlon to provide new creative graduates with the opportunity to showcase their work on an international level. Attracting visitor numbers to rival the largest art events, the annual Free Range exhibitions present the work of thousands of art and design students in several distinct categories including: art, graphics, photography and more. In Goldsmiths' show, 'Hyphen,' the students' design process attempts to bridge dismantled relations, building connections between distant ideological spheres to discover untested territories of design practice.

Free Range: Middlesex University

www.free-range.org.uk
F Block T1-T5, Old Truman Brewery, Brick Lane, London, E1 6QL
● 15 June–17 July
The Middlesex University Visual Arts and Design Degree Show 2017 showcases exciting new creative work from graduates in animation, fine art, fashion, graphic design, illustration, photography, interiors and product design.

Free Range: University for the Creative Arts, Epsom

www.free-range.org.uk
Shop 8, Old Truman Brewery, Brick Lane, London, E1 6QL
● 15 June–17 July
'No pressure' offers a range of responses to the pressures faced by new designers in the modern world, and visualises our shared journeys, joys and anxieties in the face of these shape-shifting forces.

Free Range: University of the Arts London

www.free-range.org.uk
F Block S2, Old Truman Brewery, Brick Lane, London, E1 6QL
● 15 June–17 July
Now in its seventh year, 'Origins' showcases the best art, design,

fashion and creative media work being produced by students taking our qualifications at FE institutions across the UK.

Goldsmiths University

www.gold.ac.uk/art/exhibitions

Ben Pimlott Building, St James, New Cross, London, SE14 6AD

- 16, 17, 19 June (undergrad)
- 14, 15, 17 July (postgrad)

De Montfort University: Festival of Creativity

www.dmu.ac.uk/degree-show/degree-show/degree-show.aspx

The Gateway, Leicester, LE1 9BH

- 16–22 June (closed Sunday 18)

University for the Creative Arts: Epsom

www.uca.ac.uk/graduationshows/shows/epsom

Ashley Road, Epsom, KT18 5BE
16–24 June (closed Sundays)

Chelsea College of Art and Design: Summer Show

www.arts.ac.uk/chelsea/events/summer-shows

16 John Islip Street, London, SW1P 4JU

- 16–24 June (undergrad)
- 8–14 September (postgrad)

Gray's School of Art, Aberdeen

www.rgu.ac.uk/events/gray-s-school-of-art-degree-show-2017

Gray's School of Art, Robert Gordon University, Garthdee Road, Aberdeen, AB10 7QD

- 17–24 June

Camberwell College of Arts

www.arts.ac.uk/camberwell/

[events/summer-shows](#)
45–65 Peckham Road, London, SE5 8UF

- 17–24 June (degree)

Foundation Building, 1 Wilson Road, London, SE5 8LU

- 13–19 July (MA)

The college's undergraduate show features work by graduating students from art, graphic design, 3D and illustration courses. The postgraduate show features work by the college's MA Visual Arts courses: Book Arts, Designer Maker, Fine Art Digital, Illustration and Printmaking.

Ravensbourne College

www.ravensbourne.ac.uk/events/2017/06/the-degree-show

Greenwich Peninsula, 6 Penrose Way, London, SE10 0EW

- 21–23 June

Central Saint Martins: Degree Show Two

www.arts.ac.uk/csm/whats-on-at-csm/degree-shows-2017

Granary Building, 1 Granary Square, London, N1C 4AA

- 21–25 June

Graduates of graphic design exhibit at this prestigious show alongside other disciplines including architecture and ceramics, jewellery, furniture and design.

Royal College of Art

www.rca.ac.uk/news-and-events/events/show-2017

RCA Kensington: Kensington Gore, London, SW7 2EU

RCA Battersea: Howie Street, London, SW11 4AY

- 24 June–2 July (closed Friday 30 June)

Norwich University of the Arts Degree Shows

www.nua.ac.uk/visit/degreshows
Francis House, 3-7 Redwell St,
Norwich, NR2 4SN
● 27 June-5 July

New Designers: Part One

www.newdesigners.com
Business Design Centre, 52 Upper Street, London, N1 0QH

● 28 June-1 July
Every year over 3,000 of the most promising graduate talents from Britain's leading design courses exhibit at New Designers. Part one of the show features textiles, fashion, costume design, jewellery, glass, ceramics, and contemporary design crafts.

JULY

D&AD New Blood Festival

www.dandad.org/en/d-ad-new-blood-festival
Old Spitalfields Market,
Shoreditch, London

● 5-6 July
The D&AD New Blood Festival gathers creatives from university courses scattered around the whole of the UK, and brings them into the heart of East London, essentially to show off their skills. It's the chance for industry to meet new talent, young creatives to network and skill up, and for everyone to be inspired by the future of commercial creativity.

New Designers: Part Two

www.newdesigners.com
Business Design Centre, 52 Upper Street, London, N1 0QH
● 5-8 July
Part two of the show features graduates from various design

disciplines including graphic design, illustration and animation, motion and digital arts, furniture, product and industrial design, and spatial design and interiors.

Shillington College: Graduate Exhibitions

www.shillingtoneducation.com/uk/graphic-design-course/info-sessions-and-graduation
Manchester: Halle St Peter's, 40 Blossom Street, Ancoats, Manchester, M4 6BF

● 20 July
London: Candid Arts, 3-5 Torrens Street, London, EC1V 1NQ
● 21 July
Shillington offers a mixture of short full-time and longer part-time courses that represent an alternative to three-year university degree courses. Check out the impressive and beautiful work by their students, many of whom

were beginners to design just three months previously.

AUGUST

Falmouth University: Illustration Authorial Practice MA

www.falmouth.ac.uk/summer-shows/2017/fsa/illustration-ma
Falmouth Campus, Woodlane and The Design Centre, Penryn campus, Treliwer Road
● 30 August-2 September

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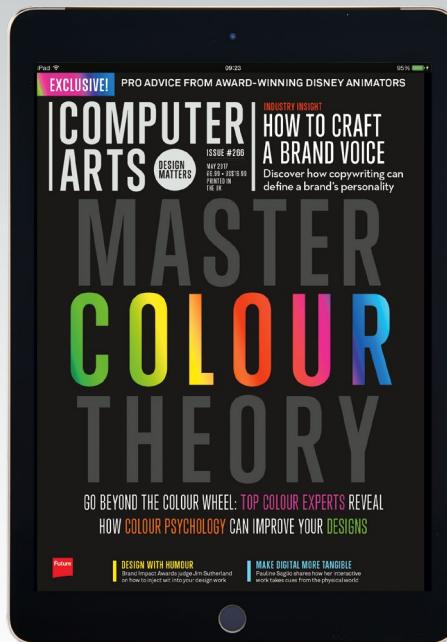
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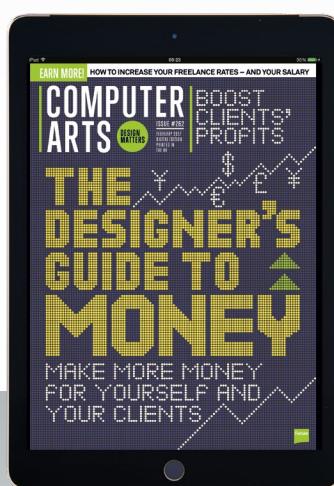
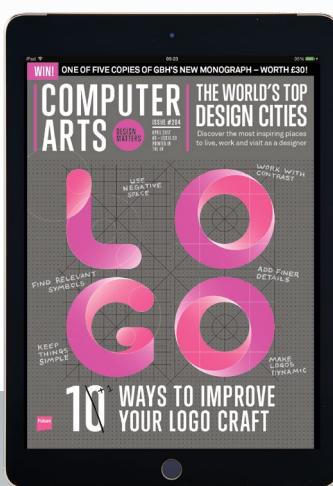
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- Video insight: jkr on designing with charisma



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■ VIDEO INSIGHT

WHAT IT TAKES TO WIN A D&AD AWARD

Chaired by CA editor Nick Carson, the Design Insight panel at **D&AD Festival** shed some light on how the graphic design and packaging juries picked this year's Pencil winners...

Judging design awards is no mean feat, and at D&AD the issue is magnified, with thousands of entries spread out on long tables at London's Old Truman Brewery in Shoreditch. In 2017, for the second year running, judging took place alongside the D&AD Festival (see page 16 for more), but in a bold move, this year the ceremony itself also happened the same week.

One of several Judges' Insight sessions, the CA-chaired Design panel took place just a couple of hours before the D&AD Awards. There we discussed seven projects that would later go on to win Pencils. Here are some of our highlights...

Talk us through your choice of Landor Paris' [triple Graphite Pencil-winning] campaign, To: A New Kind of Support. Why's it so strong?

Su Mathews Hale: To: was started by two guys who are financial partners. They find companies that are contributing in some way to kindness and good, and partner with them. They created this co-branding programme that we liked because it was simple and bold, combining photography with bold fluorescent colour.

They use materials supplied by their clients, so don't create any new images and graphics as such – the identity is superimposed on top. It's a cool juxtaposition, and we thought it was very unusual – because of the concept, but also because it was executed quite beautifully.

Alan Dye: It's jolly, fun, exciting and vibrant.

By contrast, your next pick is very subtle and understated: a Christmas card by RRD Creative [also Graphite Pencil-winning]. How did that manage to catch your eye?

AD: We saw lots of stuff. Some whizzy technical data. Amazing little videos. A lot of print. It was probably late Sunday afternoon that I came

to item number 678, this little Christmas card, and it just made me smile.

You see projects where they've spent a lot of money and it still isn't good. This was great. The snowman is made from two buttons, and inside it says, 'Brief: Christmas card. Budget: buttons.' Made us all laugh, and that's why it got through.

It's refreshing to see something low-budget has got through purely because of its wit...

AD: Absolutely. You see a lot of big agencies cross-entering everything, so you see a piece of work in data visualisation, leaflets, posters... it gets a bit tedious, and you think they must have a budget of £100,000 because you go into these other rooms and see the same piece of work over and over and over again. It makes it a bit unfair for smaller design companies.

SMH: Controversially, there were discussions too around people being dismissive of projects by larger corporate companies. Just because something's done for a not-for-profit doesn't mean it's a great design, and spending lots of money on it doesn't make it great, either.

Which leads nicely into a campaign for a global corporate client: Dentsu Japan's Life is Electric campaign for Panasonic [two Wood Pencils, one Graphite Pencil]. Why did you pick this?

AD: You think, huge organisation – there'll be loads of money. It's actually a really brave creative response, and it's beautifully executed. I'm surprised the packages for the batteries are still here; everyone wanted to pinch them.

SMH: Each pack had a lovely illustration, and a line about how much energy it took to charge this battery. It encourages people to 'see' electricity.

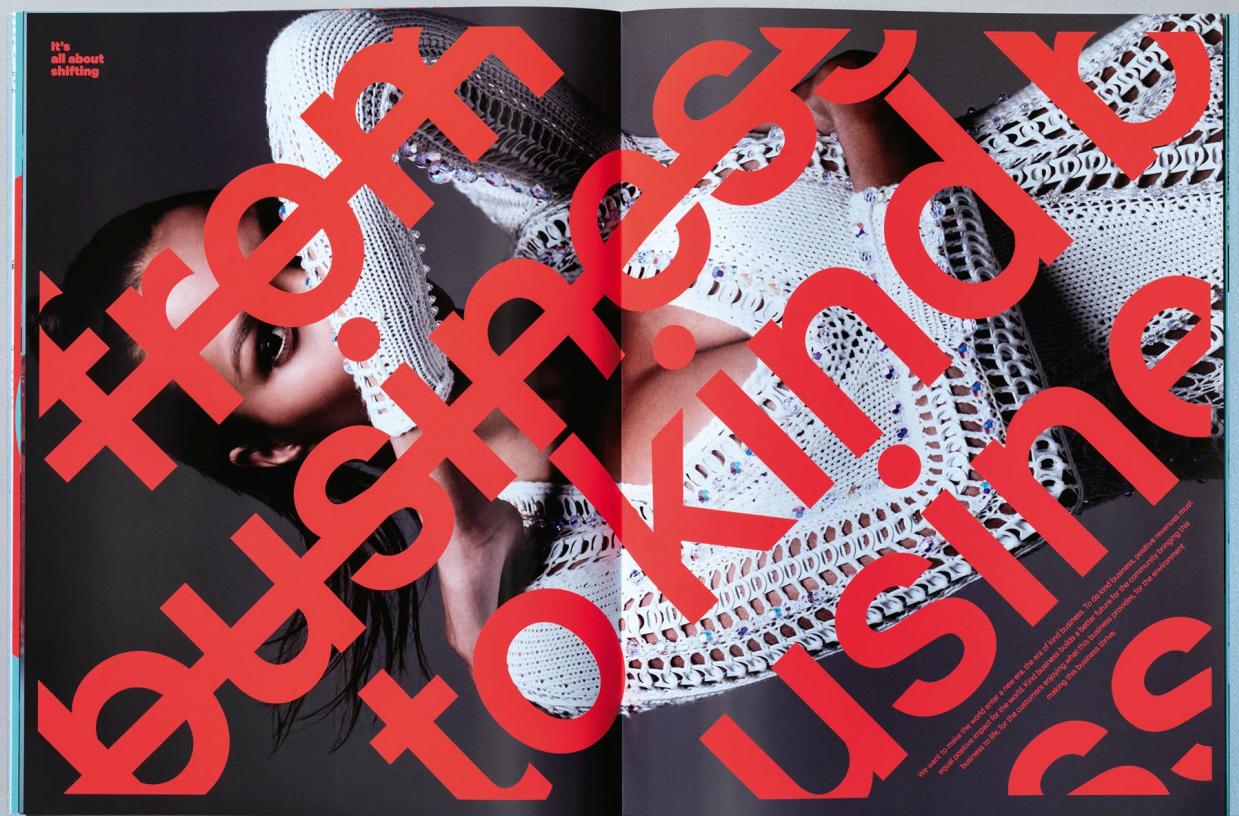
AD: Each battery got its energy from something quite natural. It could have been from the front of a fire, or a hamster wheel... ▶



a human business by awesome people, investing in and sparking local initiatives for the planet.

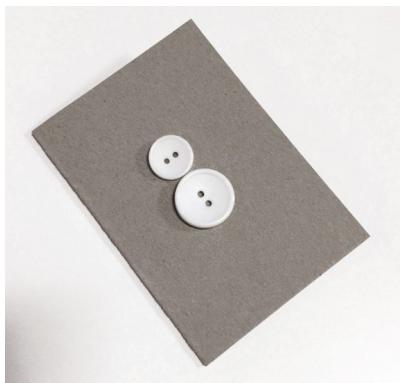
Philosophy of To: the Tikkun Olam Hebrew phrase is the principle world.

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Watch the videos on our YouTube channel: www.bit.ly/ca267-dandad

Below: The To: brand is layered on top of its partners' recycled brand assets, including last season's catalogues, business cards, old posters, canvas bags and even condoms. It won three Graphite Pencils.



Left: This wonderfully simple, witty Christmas card won RRD Creative a Graphite Pencil.

Below: Independent type foundry F37 created this Yellow Pencil-winning typesetting tool for designers, which judge Alan Dye describes as "just beautiful."



► **Moving on to some digital work, you've picked F37 Foundry's [Yellow Pencil-winning] type testing tool. What impressed you there?**

AD: It's beautifully simple, but there are all these different fonts to play with. You can tap in anything, and put it into any form you want. It's perfect for type designers and graphic designers – it's the tool we've been after.

SMH: Typesetting tools are usually based around typing in one word, or that crazy 'brown fox jumping' thing. It's really hard to get an idea of how it works, and this was pretty innovative in that it actually helps our profession. Some of the digital guys thought there were some quirks that weren't quite fleshed out, but us designers thought it would help make the process simpler, easier and more beautiful.

Did the fact it was created by designers for designers give it an unfair advantage, as it appealed to the judges' personal sensibilities?

AD: Sure, graphic designers are the audience, but my mum could use this.

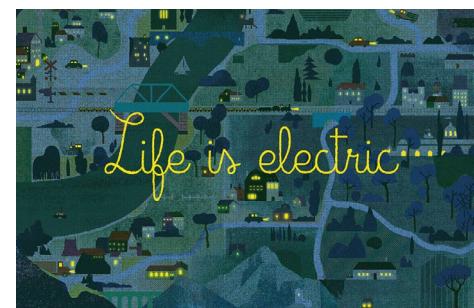
SMH: If anything, there could be an unfair disadvantage. When it's something for your audience, I think you're more judgemental and critical. When a project is for a different audience, we're a bit more open. If you dislike something about a project aimed at children, people might say: 'But you're not the audience,' and I'd reply, 'I know I'm not a child, but I don't think my child would like this either.'

AD: As a tool, this is just beautiful. I pinged it on to the studio, and just said: 'Use this.'

Your next pick, Zaans Medical Centre, features some beautiful environmental graphics [and also won a Yellow Pencil]. Talk us through it...

AD: We saw a lot of incredibly boring way finding systems. And here was this huge illustration with beautifully studied detail. It got us really excited.

SMH: There were 3,500 hand-drawn illustrations created specifically for this, and it took 2.5 years. There's so much detail, ranging from the giant hand-drawn numbers for the floor signage, to the individual icons, all of which have some concept related to that particular room.





Left and below: Dentus Japan's quirky illustrated campaign Life Is Electric for Panasonic is based around whimsical stories of how electricity is made. The project was entered into multiple categories, and won one Graphite and two Wood Pencils.

Life is electric

exhibition

2016.03.28 Mon — 04.01 Fri
11:00—20:00 [最終日11:00—18:00]
CLASKA 3F Studio A (入場無料)
〒152-0001 東京都渋谷区神南1-3-18
Panasonic

はら、電気の姿が見えてきた。



THE FUTURE OF DESIGN

D&AD jurors Alan Dye, Su Mathews Hale and Fiona Curran discuss the state of design in 2017, and predict what comes next...



TAP TO WATCH THE VIDEO NOW



HOW TO THRIVE AS A DESIGNER

In our first video, Su Mathews Hale – senior partner at Lippincott San Francisco, who headed up the Graphic Design panel for the D&AD Awards 2017 – discusses blurred boundaries, creative curiosity and the value of the human touch with fellow jury member Alan Dye (pictured), co-founder of London-based studio NB.



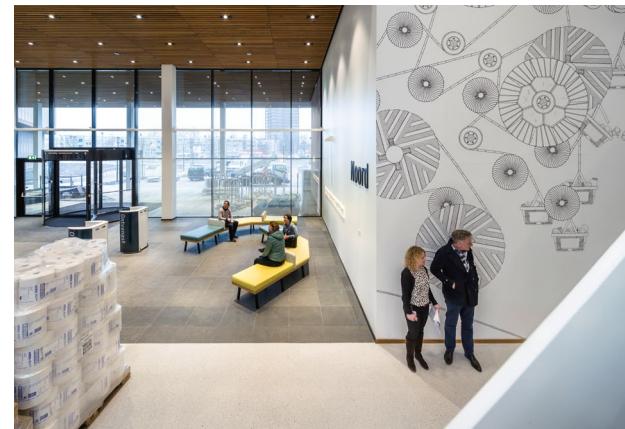
TAP TO WATCH THE VIDEO NOW



WHY A STRONG IDEA IS EVERYTHING

In our second video, Fiona Curran – co-founder of Distil Studio, who led the Packaging Design jury at D&AD 2017 – reveals why design without substance frustrates her, and how she finds the relentless march of technology “daunting and frightening”, but also extremely exciting – so long as tech-driven projects still have a strong idea at their core.

Right: SILO collaborated with Mecanoo Architects on these imaginative environmental graphics for Zaans Medical Centre, which include giant floor numbers made from a montage of assorted items – in this case, a '4' made from pencils.



➤ **AD:** No Helvetica in sight. Huge numbers, made out of thousands of birds and creatures. **SMH:** It was also really well integrated with the architecture itself. Quite often architects design a space, then graphic designers are brought in and it looks slapped on. Here, the environmental graphics played a huge part of how we felt in the space and experienced it. It brought the architecture to a new level.

Fiona, how did the Packaging category shape up? You've picked out this [Yellow Pencil-winning] Jägermeister pack, for a start...

Fiona Curran: Jägermeister wanted to promote the fact that it's best drunk ice cold, at minus 18 degrees. Apparently a lot of people put their bottle in the freezer. So we just loved how they redesigned the bottle to look like a freezer pack. It feels really relevant to the brand. They could have slapped on this big label, but it's printed on a band, so it just slides off. The concept and the craft just work together really well.

Your second pick is another example of very subtle branding on packaging, but is more about the ecological impact it can have – Edible Six Pack Rings, by We Believers for Saltwater Brewery [one Wood, and one Yellow Pencil]. How did this one catch your attention?

FC: We all know that six-pack ring packaging is normally made of plastic that's non-recyclable, and it kills wildlife. This one is sustainable, and it's made by a beer company out of the residue from the beer-making process, so it's edible to marine life. As the jury, we were like: 'Why hasn't this been done before?' It just felt so right.

The first thing to factor in is that it actually uses something like 100 per cent biodegradable materials. It saves waste, and just seems like a great idea. It's also a good example of a concept that doesn't have to be beautiful. Sometimes things are just a bit ugly. This is design in its purest form – you've got to keep that shape to put around the cans, and there's nothing else. But from a conceptual point of view it's so simple, and just right and sustainable. I think those are the two projects I want to talk about. □





Above and left: Two years of work went into the 3,500 square metres of hand-drawn illustrations, which adorn walls, glass facades, light boxes and elevators at Zaans, winning a Yellow Pencil.



Above and right: Cheil Germany GmbH created this freezer-pack-style Jägermeister bottle to encourage drinkers to enjoy it ice-cold. It won a Yellow Pencil.

Below: This Edible Six Pack Ring by We Believers won a Wood Pencil for its value as a PR campaign for Saltwater Brewery, and a Yellow Pencil for its sustainable packaging credentials.



FOUR WAYS TO BE MORE SUCCESSFUL

Dye, Mathews Hale and Curran reveal what the modern industry needs from its designers

1. Be more human

NB's Alan Dye identifies three qualities that designers need to thrive in 2017: "You must be curious, and as challenging and creative as you can be," he argues. "I don't think that's changed." Lippincott's Su Mathews Hale concurs, and adds a fourth quality to the mix: empathy. "More and more designers are looking to solve ideas around social good and make the world better," she adds.

2. Stay flexible

For Mathews Hale, the biggest shift in recent years is the increasingly blurred boundaries between digital and graphic design. "More and more companies have gotten rid of those silos," she observes. "New skill sets are required, as well as different ways of thinking about what we are as a business." While the focus used to be on logos and campaigns, developments in tech are pushing the role of the graphic designer in new directions, as well as forcing agencies to consider what types of projects are available.

3. Be inspired, don't imitate

Distil Studio's Fiona Curran associates success with having the right attitude. "Be brave, and be original," she urges. "Everyone gets inspiration from everything else. Of course you do. But you need to stop worrying about what everyone else is doing in terms of design. It's about original thinking – getting inspiration from where you want, but having original ideas. That's what's going to propel you forward."

4. Design with substance

Curran is frustrated by design that's all surface. "That's when graphic design becomes decoration, and it doesn't make a connection," she says. "It's like seeing a bad movie with no story. It's not just about pretty pictures or surface graphics. It needs to have another level to it, otherwise it just feels wasteful."



■ PROJECT DIARY

OFFF 2017 TITLES: DOING THE TANGO

Julien Vallée and **Eve Duhamel** deconstructed 1980s short film Tango to create a looping, layered long-shot sequence of magic for this year's OFFF Main Titles



PROJECT FACTFILE

BRIEF: OFFF founder Héctor Ayuso tasked Julien Vallée and Eve Duhamel with designing the main titles for this year's conference in April. Other than including all the speakers' names, Eve and Julien were given total creative freedom.

STUDIO: Vallée Duhamel, www.valleeduhamel.com

CLIENT: OFFF Barcelona, www.offf.barcelona

PROJECT DURATION: Three months

LIVE DATE: 8 April 2017



EVE DUHAMEL

Founder, Vallée Duhamel

Montreal-based visual artist and designer Eve's playful installation and handmade work has been used for posters, skateboards, snowboards, fashion, events and books. Her work has been exhibited in galleries in Berlin, London, Buenos Aires, LA, Toronto and Vancouver.

DESIGN BRIEF

Eve Duhamel

We went to OFFF Portugal last year, which was a super fun experience. After the event, the speakers went to this fine-dining restaurant and at the end of the night everyone was standing nice and quietly, except for four people: [OFFF founder] Hector, [OFFF communications director] Nathalie, Eve and me. We ended the night racing through the wine barrels.

At some point we said: 'Oh, we'd love to do the titles.' We weren't thinking about the fact that normally they're made by specialists in this type of thing. When we woke up the next day the excitement was growing – but so was the fear.

Famously, there is no brief for the OFFF titles. Other than including the speakers' names, we were completely free to do what we wanted. So we took this opportunity to be inspired by a project that has long been in our sketchbooks: a 1980s short film, *Tango*, by Polish animator Zbigniew Rybszynski.

In it, 36 characters interact in one small room – moving in loops, repeating actions and overlapping, but never bumping into each other – all observed by a static camera. It isn't something you can do as a commercial project, so we took the chance to use it for the titles.

OFFF has a lot of speakers – over 50 – which is a lot of names to put in. Other studios tend to either reveal or incorporate the names, using texture or some kind of camera angle. But we specifically wanted to avoid this because we wanted to deconstruct the *Tango* film and create one single long-sequence shot. We decided to do use this concept in the first part of the titles, and then deconstruct the dancers' choreography in the second part. It made sense to use this vintage way of presenting the typography.

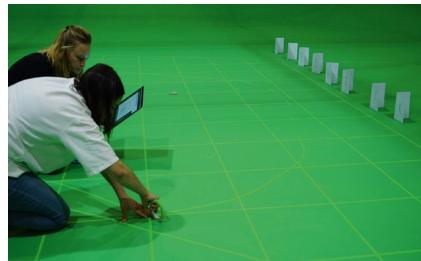
DESIGN BRIEF

Julien Vallée

Our film has eight characters, all acted by professional dancers. The first thing we did was choreograph their actions and movements in such a way that they wouldn't bump into each other. We wanted the first character to be

**JULIEN VALLÉE****Founder, Vallée Duhamel**

A designer and director living and working in Montreal, Canada, Julien is a Young Gun and AGI member who's worked for Google, Lacoste, Coca-Cola, MTV, and The New York Times.



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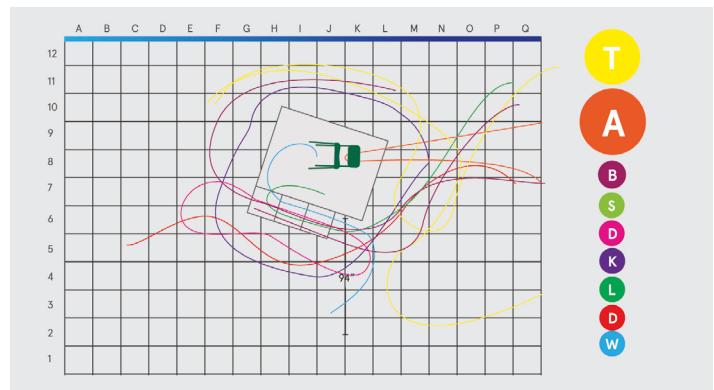
01 Vallée Duhamel marked out the dancer's paths on set using a grid.

02 The first character has the most interactions with others.

03 Everything was filmed on green screen, with the podium the only thing on set.

04 It was very important that the final set looked realistic, yet whimsical.

05 Characters' movements were initially planned in Illustrator, and then animated in After Effects.



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INITIAL IDEAS**DESERT SHORES****Early concepts that didn't make it to realisation**

Two hours from LA there's an empty city called Desert Shore. We thought it would be awesome to shoot there so we took a dancer and pop-up greenscreen. The footage wasn't as strong as we expected, and we still had the Tango idea.



We tried several different options for incorporating the type, including small, animated lettering. But there was so much already going on with the characters that we needed to find something that wouldn't disturb the reading of the film.





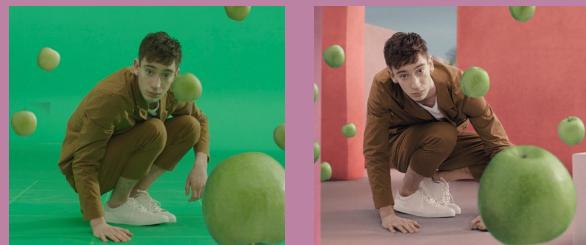
HONOURING THE IMPERFECTION OF HANDMADE

Sometimes perfection isn't perfect, as Eve Duhamel explains

It was important to maintain a sense of the crafted imperfection of handmade in the titles, so every detail that we could do physically on set, we did. We didn't want it to be perfect production-wise.

For example, there's a girl who reads a book, takes the pages, throws them into the air and they turn into paper planes. For that, we created a lot of planes and threw them all over the studio. The same with the bouncing balls. We shot a lot of footage so that post-production would have a lot of material and angles to work with, rather than it all being CGI. The final shots are a mixture. We even picked the apples that looked most realistic, and specifically asked post not to remove any imperfections. You can still feel the texture and reality of the elements.

We wanted to put the characters in an environment where it felt real, but was also whimsical. Little details – like the glacier in the background, juxtaposed with palm trees in the foreground – provide flashes of things that don't make sense. We tried several set options, and it took a while to achieve the right balance, creating an environment where these movements could possibly happen, but retaining the touch of surrealism that we like to have in our projects.



Eve and Julien launched dozens of paper planes and mounted blemished apples on sticks to add an authenticity to the titles, bringing low-fi, handmade touches into the creative process.

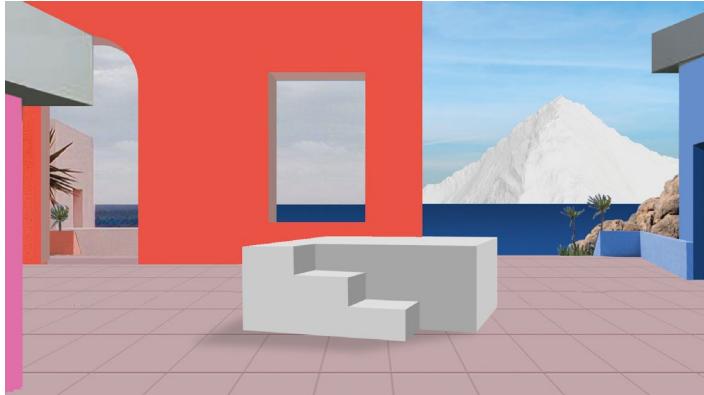
06-09 Vallée Duhamel created mockups of the set in Photoshop. These were then modelled in 3D,

with lighting added and then texture, before final retouching.

10-13 The duo experimented with 10 different set designs before arriving at the final version,

varying between story-like and architectural environments. Although they didn't make the

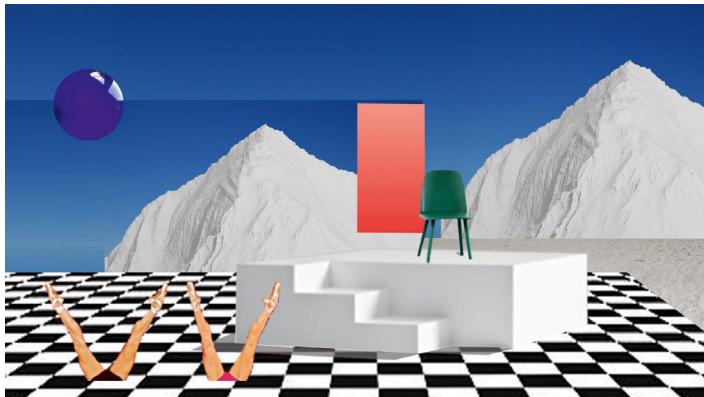
final cut, they all show the classic hallmarks of the duo's surreal, whimsical style.



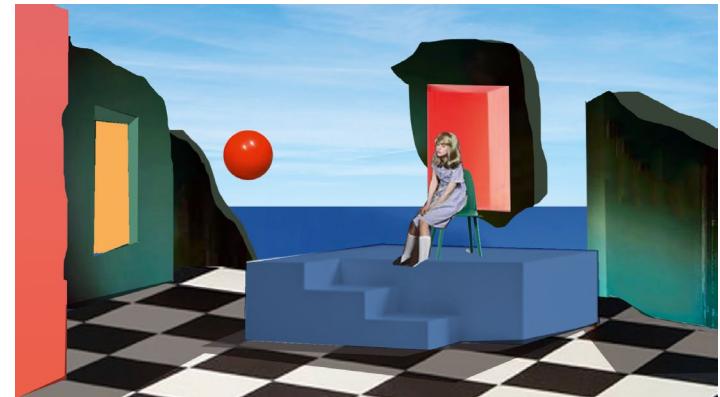
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► all over the studio in different directions. But it's enhanced by post-production. It's a big puzzle of footage and 3D.

CONCLUSION

Julien Vallée and Hector Ayuso

HA: OFFF attendees had a special treat this year. We spread over 2,000 coloured papers around the room before the presentation with no explanation. Julien hadn't told me any details and at the end, Julien and Eve asked everyone to make paper planes – after a countdown, there were 2,000 planes flying all over the venue and stage. It was a dreamy moment for everyone.

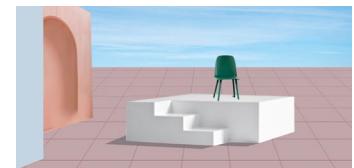
I love how different Julien and Eve's titles are. They give a special touch to our Main Titles collection. It's a music video, it's a visual art piece, it's the OFFF Main Titles. The perfect combination. Everyone fell in love with them. The social media buzz didn't stop until just now. Media from all over the world have shared the video over 3,000 times.

JV: From our perspective, it was a really big project. A massive amount of people started to follow us afterwards, and we received some nice feedback from the industry. I've wanted

"Green screen isn't something we normally use, and meant we weren't able to visualise exactly the final result"

to do the titles for a long time. It put so much pressure on our shoulders – not because of the crowd, but because we wanted to make something at the level that Hector would appreciate. I felt we hit a good spot.

This project didn't have a budget, so we had to ask a lot of people for favours – like for the casting. We feel really lucky to be where we are as a studio, and to have all these people supporting us. Every part of the process involved artists who are so in love with their work, it was brilliant. Finally, we've concluded the project that was on the top of our minds for many years now. We're really happy about it. □



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14 The type arrives during the second loop of the titles.

15-16 The podium and grid were halved to create the 'giant' girl.

17 The alpha matte enabled the pair to put the titles behind the moving characters.

18 The red ball in this shot was suspended on wire from the ceiling.

19 One of the girls rotates a balloon on her finger, which was created using a tracking ball.

■ WORKSHOP

HOW TO SUCCEED AS AN ANIMATOR

In the second half of our Disney animation workshop,
Dan Povenmire and **Jeff 'Swampy' Marsh** share
their advice for thriving in an animation studio



NEXT MONTH

ILLUSTRATION MASTERCLASS

Exclusive insights from the
winners of the AOI's World
Illustration Awards



DAN POVENMIRE

Dan is a writer, producer, storyboard artist and songwriter, and also provides voices for his animated characters. He was a director on Family Guy, and other credits include Phineas and Ferb, Milo Murphy's Law, Rocko's Modern Life and The Simpsons. *Swampy* is his long-term collaborator.

[@DanPovenmire](#)

STUDIO PROS

Last month, the dynamic duo of Dan Povenmire and Jeff 'Swampy' Marsh were on hand to share their character design and animation advice. This time, they're here to take us behind the scenes in the animation industry. The pair are highly regarded in Hollywood for their creation of the *Phineas and Ferb* series, which ran on the Disney Channel for 10 years. Now they've launched *Milo Murphy's Law*, also with Disney. Both shows are their own creation, and to make them, they had to negotiate the tricky territory of selling ideas and then making shows within the studio environment. What they learned is handy advice for anyone who wants to get into animation, with some tips relevant for anyone who works with demanding clients.

MAKE AN ANIMATIC

Dan Povenmire

You can pitch your idea in PowerPoint, you can show the executives a script and a storyboard, but the bestselling tool is an animatic. Scan in a picture of your scenes and characters in the order they are on the storyboard, edit them together and do a voiceover explaining the story. If you give them a script or a storyboard, they have to use their imagination to try and figure out if it's going to work. An animatic is the best selling tool there is, because the executives want to see what the show is going to be like in terms of style, humour and timing.

NEVER DUMB DOWN

Swampy Marsh

We don't really care if children watching get every single joke. Some of the jokes are in there for the parents or grandparents, or the older brothers and sisters. We write our shows for everyone. We won't include anything that's inappropriate. That's our rule – if the parents laugh at something and the kid wants to know why, the ensuing conversation can't be uncomfortable in any way. But it doesn't mean we're not willing to put in jokes about existential philosophy. You'd be surprised by how many kids are going to get it, or take the time to find out.

WRITE POSITIVE CHARACTERS

Swampy Marsh

We had somebody come up to us and say that one of the things they didn't like about live action children's shows at the time was that the characters were often mean-spirited or stupid. After that, we decided that we weren't going to populate our shows with a bunch of jerks and idiots. It means that it's a lot harder to write, but we set ourselves apart by making a cool show that appeals to everybody, and doesn't rely on mean humour.

MENTAL REAL ESTATE

Dan Povenmire

The guys that created Shrek came up with the term 'mental real estate', and what they mean is that before Shrek came out, the word 'ogre' was all over the place. If you said the word 'ogre' to a group of people, everyone would have their own idea of what an ogre was. Until Shrek came along. Now we all think of that green guy with ears that stick out. Perry the Platypus in *Phineas and Ferb* became our mental real estate. Hardly anybody knows anything about the platypus, apart from in Australia. We make stuff up and nobody would ever know, and we made him teal blue, with a rectangular body. He's a secret agent who foils the plans of the evil Dr Doofenshmirtz. Now a whole generation visualise Perry when they think of a platypus. He's our mental real estate.

DEFINE YOUR CHARACTERS

Swampy Marsh

From very early on, both Dan and I had defined the characters in *Phineas and Ferb* in exactly the same way. We knew exactly what Phineas would and wouldn't do, and what he would and wouldn't say. Those characters were as alive as we could make them. I would often get writers coming up to me and going, 'This is kinda what I'd like to do.' I would say, 'No, Phineas would never say that, it crosses the line.' And then they'd go and ask Dan to see if they could get a different answer, like playing mum against dad. The line was in exactly the same place for both Dan and I 99 times out of 100.



JEFF 'SWAMPY' MARSH

Having worked on feature films and animated TV series, Swampy's credits include *Phineas and Ferb*, *Milo Murphy's Law*, *Rocko's Modern Life*, *The Simpsons*, *Postman Pat* and *King of the Hill*. An artist and a writer, he's won two Emmy awards for songwriting as well.

[@mmonogram](#)

01 The duo shared how to draw Milo with a workshop at the London Evening Standard newspaper.

02 The end result: Milo Murphy, in all his tank top-wearing glory.

03 Swampy demonstrates the basic composition of Diogee, Milo Murphy's canine companion.

CHOOSE YOUR BATTLES

Swampy Marsh

When you're dealing with executives, be really careful about the fights you fight. Make sure they're the important ones, the ones you really believe in. Someone will make a very casual note, and just because it's a note from an executive, the artist will go: 'No! You're trying to ruin my show. I hate you!' I've watched it happen, and it's like, 'Dude, they asked you to change the shoes on a character, lighten up.' If the executives know you're fighting something because it's important, big picture stuff, you will get the freedom you want later on. If you're fighting every single thing, you're going to lose.

MAKE IT THEIR IDEA

Dan Povenmire

The amount of power that you retain as a creative person with a great idea, as somebody who's not actually pulling the purse strings, depends on your ability to walk away from something if it is not the thing that you want to do. People work 20 years to get to the point where a studio is buying a show from them, but the studio will then want to do things a certain way and make changes. You've got to know where the line is for you, when you are able to leave your ideas with them and walk away. And if you can maintain that ability, they will bend over backwards to get you back working with them because the most passionate voice in the room always wins in artistic conversation, and none of the executives are passionate enough about their decisions to walk away from their job. They're not going to go, 'Oh if you insist on writing your episodes, I'm quitting my job.'

KNOW WHERE YOUR LINE IS

Dan Povenmire

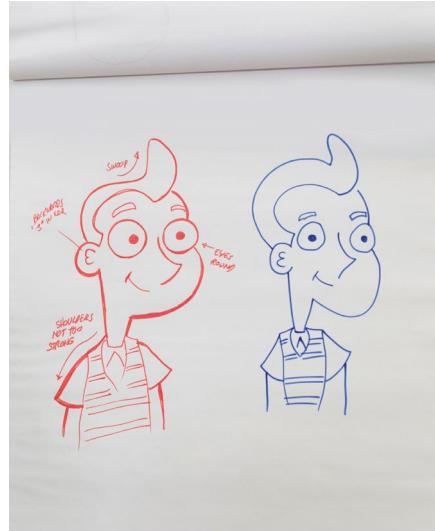
When it comes down to it, executives in animation really just want to be heard. They want to be part of something creative. That's why they're executives at an entertainment company and not executives at an insurance company. They want to be able to say, 'I produced *Phineas and Ferb*. I helped with that.' So when they say, 'You know, I think the sky should be green,' you don't say, 'That's a stupid idea,' even if you think it's a stupid idea. What you say is, 'I think I see what you're going for, but

maybe a better solution would be if the sky was blue,' and they'll go 'I just gave him a great idea.'

EXECS ARE NOT AGAINST YOU

Dan Povenmire

If the executives give you a solution that you think works, by all means use it, because the executives are on your side. For some reason, in animation everyone wants to have an adversary and to treat it like it's us versus them. Like it's: 'They're trying to ruin the show and we're trying to make it good.' That is not ever, ever the case. The executive in charge of your show wants your show to succeed because it makes them look good. To imagine this adversarial relationship is just sort of childish, but it's happened on almost every show I've been on. That's not the way to look at it. They want to be part of something.



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IT DOESN'T MATTER WHAT SCHOOL YOU WENT TO

Swampy Marsh

Everyone you work with – the good, the bad and the mediocre – took different paths to get there. There are CalArts guys, you have people who've gone to 'Bob's regional animation school'. And if they're motivated, they will learn what they need to and they're all sitting side-by-side doing the same job. It's great to have the education if you can get it. I wish I'd had an animation school to go to because I wouldn't have wasted 28 years doing other weird stuff, but there's no one school to go to that's going to make it for you. It's really is about how much you put into it and how much you want to do this.



GET A CINTIQ

Dan Povenmire

So much of the time we were both just sketching all our ideas on Post-Its, which is what we normally used to do. Now we are all on Cintiq tablets at work. Once I started drawing on a computer screen, I felt like now I never want to draw on paper again because it's so much better for your wrist. I feel like I have so much more control. I highly recommend glass over paper, but I'm not trying to do fine art. I understand that what I do is not the art. A storyboard is not the finished product. That's just a tool to help this thing get finished. Remember that it's the movie itself that's the product. □

04 Povenmire and Marsh are also co-creators of Phineas & Ferb, featuring Perry the Platypus.



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05-06 Stills from Milo Murphy's Law, featuring Milo's friends Zack Underwood and Melissa Chase.



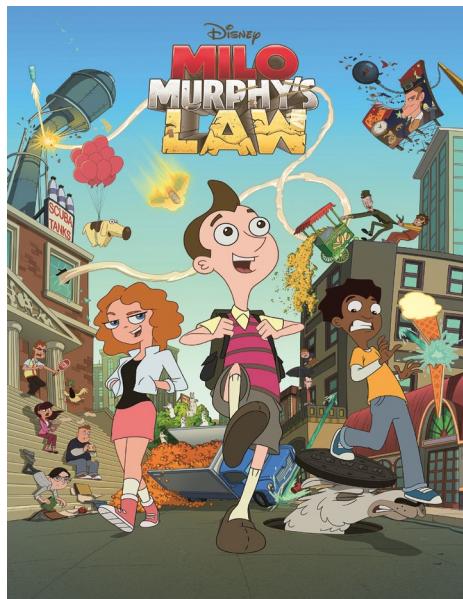
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WATCH MILO MURPHY'S LAW

Milo Murphy's Law is airing at 5pm every Monday on Disney Channel and DisneyLife in the UK.
disneyxd.disney.co.uk



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■ PROJECT DIARY

DON'T DO THIS AT WORK: COLOURFUL LANGUAGE

How **Wolff Olins** turned telecoms company Telia's dry and dull code of conduct brochure into a vibrant and hilarious piece of internal comms



PROJECT FACTFILE

BRIEF: Telia is a large telecoms company that operates in Scandinavia, the Baltic states and Eurasia. Wolff Olins previously helped the firm to rebrand, and was asked to create a code of conduct that would really engage employees, while at the same time complying with legal requirements.

CLIENT: Telia Company, www.teliacompany.com

AGENCY: Wolff Olins, www.wolffolins.com

LIVE DATE: January 2017 in Estonia, and ongoing



CAROLINE GOODWIN

Delivery director, Wolff Olins

Caroline has worked in digital since 1997, and past clients include Vodafone, HSBC and the Co-op. Her role is to conceive and deliver digital products and services to help position new brands, increase engagement or foster change. Outside of work, she loves to travel.

MAKING ETHICS FUN

Caroline Goodwin and Campbell Butler

In the beginning, the brief was to update a printed brochure, which contained Telia Company's code of ethics and business conduct. It was a wordy report, and the previous design had been quite dull. Telia had recently suffered a public reputation blow so it wanted to re-engage its employees and rebuild credibility in the corporate community.

The company really wanted all of its employees to read and understand the code of conduct, so we made it our mission to wonder: 'How can you engage 26,000 employees with a code of ethics and conduct?' The answer is to do something different, something that stands out and is actually intriguing.

We were lucky that our main client Masha Sina, the ethics and compliance officer at Telia, was clear from the outset that she wanted to do something truly different. That's the perfect client for us – someone brave and determined to try something completely new. Don't Do This At Work is composed of bright and colourful illustrations, a website, animations, a computer game and a newspaper outlining what not to do.

Distilling a large code of conduct into more manageable, bite-sized chunks was a challenge. We ended up dividing it up into 17 sections, then wrote a funny and engaging story to head up each part. The code is actually a legal document as well, so there was a lot of content that we couldn't change at all. This meant we had to create humour and story-telling devices that worked with the content already there.

CONSTRUCTING SCENARIOS

Campbell Butler

We designed four different solutions to the problem, in a spectrum from safe to daring. At the safe end we had a simple and beautifully designed document, while the Don't Do This At Work concept was our most daring approach. The client was amazing and chose the latter solution, which was our favourite too.

Our direct clients knew that their employees would respond well to this approach, and



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DON'T COMPETE UNFAIRLY



DON'T BE A BULLY



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DON'T SHARE SENSITIVE INFORMATION



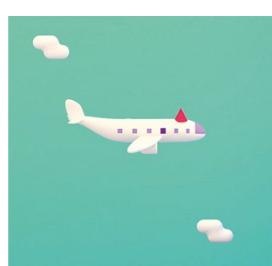
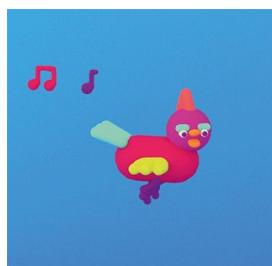
DON'T ACCEPT SHINY GIFTS



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06 Each scenario – ranging from Don't Accept Shiny Gifts to Don't Travel If You Don't Need To – was brought to life by illustrator Julian Glander,

who not only created the imagery but worked with a developer on a multi-platform game to accompany the corporate campaign.



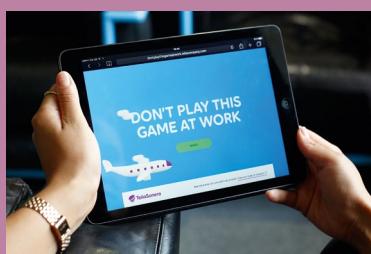
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PROBLEM SOLVED

WORKING ACROSS MEDIA

Campbell Butler on how Wolff Olins designed for multiple platforms

From the start we designed mainly for digital environments. Animated GIFs are great for telling stories and easy to share. We designed them to be square, with space on the edges so that they could work in widescreen too. We created static assets, GIFs and videos to accommodate the different requirements. The computer game was another kettle of fish and required a developer that our illustrator Julian Glander could work with directly. Finally, we needed to output static versions of the files at high resolution so that they could be used on a newspaper, large printed banners and even a Rubik's Cube!



The game focuses on protecting information.

» worked hard to ensure that the concept was clearly communicated to all of the senior stakeholders. Because of this, most of the people who saw it before it went out loved the concept and understood what we were trying to do. We were particularly pleased that the legal department liked it, too. They loved that we were interested in simplifying the most detailed parts of the code.

With each of the 17 scenarios linked to the code, our mission was to make people laugh – or at least to smile a bit on the inside. We had to find the right balance between being ridiculous enough that people got the joke, and subtle enough that it explained the complexity of the issue. For every section we brainstormed in a small team to come up with the funniest scenarios. It was fun, but also darn hard.

Each scenario was checked in the regions that the company operates in, to see if they worked, or how they could be funnier. There was, understandably, a lot of back and forth to get the tone right and the messages crystal clear.

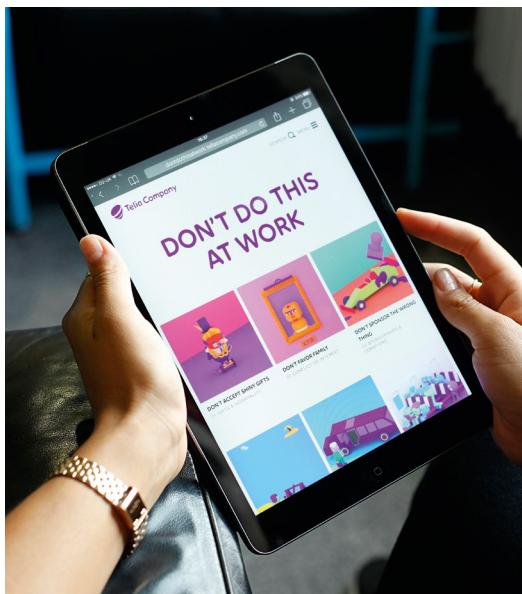
Then we searched for the right illustrator. We needed someone who could do really wild, crazy, colourful, weird stuff. They needed to be able to animate, design in 3D and work in computer game environments. Julian Glander could do all



CAMPBELL BUTLER

Design director, Wolff Olins

Originally from Australia, Campbell has a varied background including digital, print, signage, photography, illustration and creative strategy. Brands he's worked with include Orange, Skype, EE, Expedia and PwC. Creating brands that have a positive impact is what he does.



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of those things and his work really stood out, so we chose him – he was so fab to work with, too.

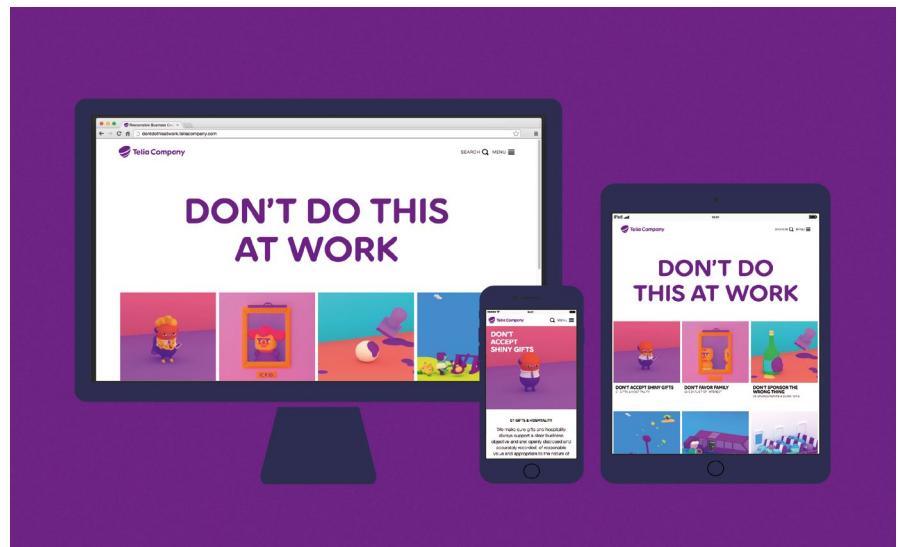
The bright colours, which really pop, came from the rebrand we had previously worked on with Telia, as did the typography.

ROLLING IT OUT

Caroline Goodwin

Telia's internal comms team organised a global roadshow and travelled to each of the company's different locations. The team rolled out the code through the various assets we had created as part of a training programme.

There were some nervous moments when we thought the whole thing might not go through. It was risky to do something about what you



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shouldn't do at work, rather than focusing on ideal behaviours, and building the browser-based game had its challenges. It was difficult to get the balance right between making it fun to play and not too tricky to win, especially across different screen sizes. At one point the controls on a desktop computer made it harder to play than on a mobile with big thumbs!

The project was an exciting collaboration between Wolff Olins, Telia Company and Julian Glander. Because we're so proud of this work, we showcase it whenever anyone comes to visit our London studio, and we've entered it into several awards this year. Telia has even been receiving enquiries from other companies who want to use it to spice up their corporate comms! □

07 The campaign, which won a D&AD Pencil, was able to be viewed by staff on their iPads.

08 To engage Telia staff fully, the campaign was designed to work across digital platforms including phone, tablet and desktop.

09 These campaign posters have been printed to go on display in Telia workspaces. They might become collectors items.

PROJECT TIPS

LESSONS LEARNT

Three tips from the team at Wolff Olins

IF YOU DON'T LAUGH, THEN NOBODY WILL

You can start to feel personally removed from some work if you're not part of the target demographic. But the humour in Don't Do This At Work kept us all invested, and that's where the magic came from.

QUERY THE BRIEF, SOLVE THE PROBLEM

Though the brief for this work wasn't the most exciting initially, we saw quickly that the client had big ambitions. And often, a small intervention executed really well can have a massive impact.

CULTURE CHANGE TAKES TIME TO MEASURE

The client is still measuring the impact of this work. We had a lot of immediate success around the launch and initial rollout and we're excited to see what long-term impact Don't Do This At Work has.

**Reed
design
writing
Words.**

Reed Words is a brand writing agency based in London, working across the globe with clients such as Skype, Disney, and London's National Theatre, as well as creative partners such as Mucho, FITCH and SomeOne. The work covers brand strategy, voice, campaigns, UX – you name it. Or get them to name it – Reed Words does that too.

WHAT'S IN A NAME?

First impressions count. **Reed Words** shares some tips on the tricky business of choosing a name

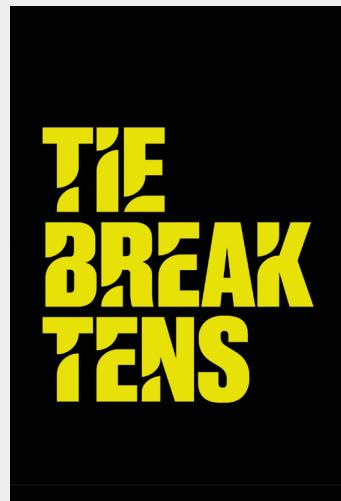
Names are wobbly, irrational things. Can we ever truly know them? Is it possible to put them into neat boxes, to separate the good from the bad, to figure out what makes them tick? We think so.

Good names for businesses or brands can of course come from anywhere. But there are a few ways to focus your search for a name. With a solid process, and some direction, you can arrive at a better name, faster.

First up, do your homework. Names, like all words, are contextual. 'Sesame' would be a fairly ordinary name for a restaurant, but quite an interesting one for a piece of password management software. Start by making a simple list of what your competitors are called.

You should then look for patterns, before picking your list apart. Even at the highest levels of business, people copy each other's work all the time. Look for common themes. Separate descriptive names from abstract ones, and divide the whimsical from the dour. Then see where the names cluster.

You can either decide to ignore those patterns, or follow them. At Reed Words, we talk about two types of names: expected and unexpected. Expected names fit the conventions of their category: they send out solid, reassuring



Left: Tie Break Tens, a new fresher and faster format for tennis. Identity by Studio Dowling.

Right: Residence, a sophisticated festival in a private house and grounds. Identity by Observatory.

"A name can only do so much, so it's better to focus and say one thing well"

signals. Unexpected names do the opposite: they parade their novelty and difference. Which is right depends on you, and what you want your name to convey.

A name can only do so much, so it's better to focus and say one thing well. Recently, we named a festival – a weekend of cultural pursuits that combines music, gastronomy, fashion and art. But

the thing that really set it apart? The venue: one of the UK's most luxurious private houses. So we chose the name Residence.

You should also consider name length. Good names come in all shapes and sizes. They're not all sweet, friendly one-word colloquialisms. Take two recentish names: techie toymaker Technology Will Save Us and cycling café Look Mum No Hands! Both, by most standards, are way too long. But they are both memorable because of it.

Don't forget to keep a few names spare. Because it's really not uncommon for you to find a name you love – and then discover someone's already

nabbed it. Your chosen name is then out of bounds – 'lawyered off'. This is where having gone through a thorough process helps. Because then, what you've ended up with isn't just a name: it's a territory – an understanding of what your name needs to do. If one name doesn't work out, you'll be more prepared for finding another.

Of course, it isn't just about process. Choosing a name is an act of verbal acrobatics and linguistic alchemy. It's about hunches and feelings, as well as making lists and charts.

And mastering that bit... well, we can't give all of our secrets away, can we? □

NEXT MONTH

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ON SALE 23 JUNE



Founder and executive creative director of SomeOne, **Simon Manchipp** explains why perfume adverts are the right kind of wrong.

A WHIFF OF LIES

We're told never to trust a liar. To be deceived is a modern-day disaster, and entire companies exist to protect us from brands intent on testing the boundaries of truth. But there is one sector where lies seemingly endure, both unscathed and unquestioned: perfume ads.

Commercial liars, when clearly exposed, are chastised and pushed into the shadows. But the struggle and hustle continues to be real. Cons are consistently being played out across the planet – from sneaky taxi drivers to elaborate scams.

What unites the victims' stories is the unbridled confidence in which they were hoodwinked. Confidence wins confidence.

Interruption is almost as frowned upon as lying. But to interrupt with confidence – with something so simple it can be described in one sentence, that's balancing awkwardly (or wonderfully) on the fine line between idiot and savant. Nowhere else does this theory play out as well as in my personal obsessive corner of communications: those ads.

They are all utterly, fabulously, dreadfully and incredibly awful. They're so bad it should be unforgivable. And yet they endure: over and over. Every single one is an utter stinker. (How appropriate.)

'I'm not going to be the person I'm expected to be anymore,' declares the perfectly groomed guy in front of the camera of the 2010 Bleu de Chanel advert. What the hell is he talking about? This is a travesty of script mismanagement. (Plus: the lead man is the actor who depicted Yves Saint Laurent in the 2014 biopic *Saint Laurent*! Even the casting is laughably insular.) Yet this ad was directed by Martin Scorsese! You couldn't make it up! Just imagine the room...

"I know it's my first day in the job. But how about: man runs away from fans. Then tells them he's had enough. Yeah?"

"Ace. I'll call Marty. Glass of fizz?"

Take another example. This one is called The Absolute Femininity. We see



Perfume adverts are "utter stinkers". Yet outdated concepts and ludicrous scripts prevail.

Charlize Theron waft across the water. She's Christ-like, and dressed in gold. But is Dior really promising a pearly gate pass with every single squirt of their branded nectar? It's all a lie. Right?

The old stinky guard in charge of tobacco adverts and branding were great liars too. Cool Water would have been seen as a tobacco brand, Davidoff's ultimate extinguisher, in any self-respecting creative review on nomenclature. Yet there it was, lead product name supported by six-packs-a-leaping like dolphins.

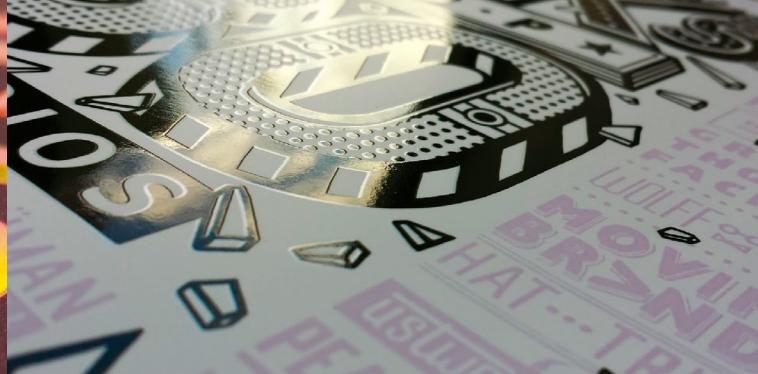
Perfume does not make you fitter. Or thinner. A rake-like Kate Moss stared through the page for Calvin Klein's Obsession. It can't even make you bigger. Yet a voluptuous Dahl flopped headily after too many puffs of Yves Saint Laurent's Opium. But the audiences lapped them all up and pumped these scents all over their necks and faces and unmentionable crevices. The lies worked.

The gold of these ads keeps on coming like an endless stream. But no self-respecting creative I know could even begin to think this stuff up, let alone suggest it without corosing at conception. It's as if the marketing crew have simply been struck off, and in their place a magnificently funded game of Spin the Perfume Bottle has been installed. Chanel took Gisele on a surfing holiday, and Keira took to a motorbike nightly. These are both preposterous scripts. And here's why I'm fascinated. How did a script that involved a man driving into a desert and digging a hole attract a bigger budget (and more attention) than something amazing like the work surrounding the need to beat cancer sooner for Cancer Research UK. The perfume sector is all brand. So is the smelly marketeer onto something?

Seeing Mr Depp in sunglasses was always a treat. (Until, you know. He wasn't.) But I'm not sure his (rumoured \$5m) spade work for Dior compels me to dash out to Superdrug and acquire some new scents. And yet here's the rub. It's got to work. All of it. Otherwise, why and how could it possibly continue. There's hundreds of millions of pounds at play. Billions in fact. And this has been going on for decades.

Every other sector has moved on. Even ads for washing powder and fizzy drinks don't slurp around in decade-old concepts. But there the toilet waters stay. These brands seem to be happy in the knowledge that the next 'whoppertunity' is not a data-powered social movement owned by the masses, but a flavour of the month celeb, who'll happily dance the fandango through illiterate scripts and laughable scenes (for the right fee, of course).

I've always said that in marketing, weird works. But this stuff really takes the biscuit. It's an endless stream of deranged content that refuses to die. They are clearly commercial wabi-sabi – the right kind of wrong. Bring on the next one. They are magic. They are Sauvage. □



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